

# MODERN PHOTOGRAPHY

**Test Report:  
First Auto SLR  
with Built-In  
Motor Drive!!**



**Nikon's New  
Low-Priced EM  
SLR Camera**

**Take Lessons  
From a Pro:  
Yale Joel's  
Photocards**

**Color Scenics  
With an 8 x 10  
View Camera**

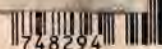
**How to Avoid  
Dust & Spots**

**Sunsets:  
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hotos**



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# The Pentax MX.

## From the people who've made more major advances in 35mm SLR's than any other company.

At Pentax, major breakthroughs are a matter of routine. In fact, the actual look of today's 35mm SLR is the direct result of Pentax photo-engineering.

Which makes the Pentax MX part of a long tradition of innovation.

We were first to mass-produce 35mm SLRs combining the pentaprism and instant-return mirror. We were first to use TTL (through-the-lens) light metering. We introduced the first Super-Multi-Coating for 35mm lenses. And we were first to offer automatic electronic exposure in a 35mm SLR.

So it's no coincidence that Pentax is first in total sales of 35mm SLRs worldwide.

And it's no surprise, that in the Pentax MX, we've built a totally reliable system camera with features and capabilities far beyond its price range.

The MX was built for pros by pros to be the smallest and lightest total-system 35mm SLR in the world. It's so light, you

can add either the 2-fps Winder MX or the 5-fps Motor Drive MX, and the whole system will still weigh less than other SLRs *without* a winder or a drive unit.

### THE PANORAMIC VIEWFINDER

The image in the viewfinder is so big and bright it snaps right into focus regardless of lighting conditions. Inside the finder you'll see aperture setting, shutter speed, and the two adjacent shutter speeds.

You'll also see our incredible five-dot LED exposure readout. When the green dot in the center is lit, you have perfect exposure. When one of the two yellow dots is lit, you're a half stop under- or over-exposed. And when one of the two red lights is on, you're a full stop (or more) over or under. With all that information right in the viewfinder,







you can work easily without having to move the camera away from your eye. And the solid-state LEDs are rugged. You can't jar them out of alignment, as you might with many matched needle systems.

#### GPDs—A BETTER WAY TO METER LIGHT

The light sensors in the MX are a major technological breakthrough in themselves, developed by Pentax in cooperation with Nippon Electric. They're called Gallium Arsenide Phosphide Photo Diodes, or GPDs. They react 1,000 times faster than CdS cells in low light situations, and they respond instantly to any radical light change, no matter how rapid. And yet, unlike SPD cells, GPDs are virtually immune to infrared light. In the future, you'll probably see GPDs in most other SLRs. At Pentax, we use them right now.



#### COMPACT LENSES

A lot of SLRs have been made smaller lately, but unfortunately, their lenses haven't. Pentax decided to design 18 ultra-thin, ultra-light M-series lenses for use on the MX. Of course, our regular Pentax lenses also fit the MX. So there are over 40 interchangeable Pentax lenses available, from 1,000mm telephoto to 17mm fisheye. All have the Pentax bayonet mount, which is becoming the standard of the industry. And all have Super-Multi-Coating, a process we invented and perfected.

#### MORE INNOVATIONS

Loading the MX is a real treat. Our "Magic Needle" takeup



spool is probably the most efficient loading system you've ever used.

Also, we make nine interchangeable focusing screens which can be changed in seconds.

#### MOTOR DRIVE MX

When attached to your Pentax MX, the Motor Drive MX lets you fire off consecutive exposures at up to 5fps. And it's available with three different power sources.

#### DATA BACKS AND 250 EXPOSURE BACK

The back of the MX accepts the Pentax Bulk Film Magazine and data back. If you have a lot to shoot, the Bulk Film Magazine holds 250 frames. With the Dial Data MX, your MX becomes a data camera. On each exposure, your choice of alpha/numeric data is imprinted automatically. And our Data MX camera comes complete with a built-in clock, so you can imprint the time, date and more on each frame.

All in all, the Pentax MX is a formidable camera, the heart of a superb, sophisticated, professional system. It's the result of years of meticulous research and exhaustive testing. We wouldn't have it any other way. And we don't think you would either.

For more information, write: Pentax MX, P.O. Box 2585, Littleton, CO 80161

# PENTAX®

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- THIS MONTH'S COVER The sky was typically leaden but not enough to depress the spirits of Robin Forbes as she strolled along London's Portobello Road. Actually, the overcast provided just the right quality to set off the pub window, so out came her tripod-mounted Nikon F with normal lens. The lamp inside adds a third subject element, rather than an inner glow, to go along with the tulip and the heart. Forbes exposed Kodachrome 25 at f/5.6 and 1/15 sec. © Robin Forbes 1976.
- \*COVER STORY

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**The quest  
for excellence  
in 35mm photography  
has traveled many roads  
arriving invariably at Nikon.**

**Now, Nikon technology creates a  
bold new standard of excellence in  
personal photography.**

**Introducing the smallest, lightest, easiest  
to use, most economical Nikon camera of all...**



# Never before has a Nikon been so amazingly compact



## The Nikon EM

With the EM, Nikon brings you a spectacular new concept in 35mm SLR photography.

An ultra-compact automatic SLR system within the Nikon system.

It's the Nikon EM with its new, specially designed array of compact Nikon Series E lenses, an auto-thyristor flash with new, exclusive features, and its own accessory motor drive. Together, they form an exciting new dimension in Nikon quality. For, while each is the smallest, lightest, and most inexpensive of its type ever offered by Nikon, all are created in the Nikon tradition of excellence. Here is a system designed to set the pace for today's picture taking. A system so perfectly coordinated — so totally automatic throughout, you'll enjoy the sheer pleasure of using it as much as the superb results it gives you so easily every time, any time — at such modest cost!

### Extraordinary exposure automation



This is the essence of the Nikon EM. Completely automatic exposure control that is truly accurate and reliable because it's designed by Nikon right down to the solid-state circuitry. You merely focus and press the shutter release. Instantly, the special silicon photo

diode meter system (center-weighted, of course) programs the EM shutter for the electronically precise shutter speed to match the lens aperture you've selected. What's more, this versatile aperture-priority automation is system-wide — it extends to any Nikon Series E or AI-Nikkor lens you may be using with your Nikon EM. And, it allows you the superior depth-of-field control and quick-handling advantages of an aperture-priority camera.

Even backlighting and similarly difficult situations pose no problems with the EM. Simply press the special "Backlight" button, and the camera compensates, automatically, assuring correct exposure!

### ...with exclusive Nikon SONIC fail-safe assurance



No other fine camera lets you concentrate so completely on your pictures. Because none offers

anything like the Sound & Optical Nikon Indicator Circuits (SONIC) system designed especially for the Nikon EM. It gives you unmistakable audible and visual warning of adverse exposure conditions. If the meter sets a shutter speed slower than 1/30th second, you hear a "beep" from a micro-miniature speaker. You can then command a faster speed by simply opening up the lens, without taking your eye off the finder. The "beep" also sounds when the light is too bright even for the 1/1000th second maximum speed, telling you to stop the lens down. In addition, you also see the indicator needle swing into a corresponding red zone, providing visual warning.

### ...with its own exclusive programming thyristor flash



Nikon created the ultra-compact new SB-E electronic flash for ingeniously automatic flash



# so completely automatic... ...and so easily affordable!



with the Nikon EM. Watch its electronic wizardry go to work when you slip it onto the EM shoe and switch it on. Automatically, the shutter is set to X-synch speed (a fast, ghost-free 1/90th second), and an LED light in the finder glows steadily

#### VIEWFINDER SIGNAL LIGHT

1. Steady glow means: Flash is ready to fire.
2. Blinking signal warns: Shutter is not on AUTO, or f-stop selected is beyond flash range.



to signal flash readiness. If the lens aperture is beyond the auto flash range, or the camera is not in the "auto" mode, the LED

blinks to alert you.

The EM camera and low-cost SB-E flash actually communicate all needed data to each other, including ASA and aperture settings, through the unique hot shoe. What's more, you get automatically accurate flash exposures at any of up to three f-stops, even in-between settings, so you can control depth-of-field. (The EM accepts other hot-shoe units, too, but they are not compatible with its special features.)

#### ...with motor drive speed

The compact and economical Nikon MD-E motor drive, too, was developed expressly for use with the Nikon EM. You can attach it in seconds and start shooting at about 2 frames per second (or single shots) with automatic film/shutter winding. The motor drive with its specially shaped hand grip gives this combination a totally natural feel. Indeed, the sheer joy of handling this compact high-performance instrument makes your personal photography more dynamic and exciting than ever!

#### New ultra-compact Nikon Series-E lenses

Nikon designed a selection of new lenses that complements the Nikon EM camera perfectly, in every way. Nikon Series E lenses are amazingly small and light and very affordably priced, with superb optical performance and precision engineering that bears the unmistakable stamp of Nikon excellence. And, no wonder—they are made from Nikon optical glass and enhanced by exclusive Nikon optical coating.

Nikon Series E lenses are fully compatible with all Nikon AI-equipped cameras, and the EM in turn accepts all AI-Nikkor lenses, which couple to its electronic systems just as Nikon Series E lenses do. (With AI-modified Nikkors and lenses not made by Nikon, the viewfinder LED light does not blink as a flash warning signal.)

#### Extra features galore

There's the bright, full-control Nikon EM viewfinder with its famous Nikon K screen offering fast, positive 3-way focus accuracy, plus shutter speed and flash information. Exclusive automatic time-delay meter shut-off prevents battery drain. Precision-smooth film/shutter winding with the specially-designed ratchet-action lever, in one single stroke or several shorter strokes. Mechanically controlled shutter settings of 1/90th and B that let you shoot even if the batteries run down unexpectedly (an LED battery check is built in).

With the Nikon EM, the ultra-compact automatic slr has come of age...brilliantly. Which is good news for everyone who wants to enjoy the quality of Nikon photography in its most convenient, most personal form. And that is only the beginning. Because, in addition to its own, unique qualities, the Nikon EM is your easy first step into the most comprehensive system ever created for 35mm slr photography.







## Newest member of the Nikon System The Nikon EM



The Nikon system provides a complete range of 35mm SLR cameras to meet the varying needs and preferences of today's photographers. Each is designed and acknowledged as the standard of excellence in its field. The renowned Nikon F2A is the overwhelming choice of top 35mm professionals for its matchless performance and limitless capabilities. Nikon precision and versatility set the Nikon FM and automatic FE apart from all other compact SLRs. And now, the Nikon EM establishes

itself as the standard of quality and value in the field of ultra-compact automatics.

As a member of the foremost 35mm system, the Nikon EM shares in the incomparable resources this system offers every Nikon photographer. Nikkor and Nikon Series E lenses, the world's finest and most extensive array of photographic optics. Precision accessories, ranging from the greatest selection of close-up equipment to optical glass filters, in addition to the EM's own motor drive and auto-thyristor

flash. In short, everything to make your picture taking uncommonly enjoyable and rewarding.

Your Nikon dealer is ready to demonstrate the advantages the Nikon EM offers you — for a lot less than you'd expect to pay for a Nikon. Visit him this week, and ask him also about the traveling Nikon School. Or, write to Nikon Inc., Dept. N-1, Garden City, New York 11530. Subsidiary of Ehrenreich Photo-Optical Industries, Inc.

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# letters to the editor

## Here's the windup

In view of the shortage of silver for photographic purposes, do you feel the development of the inexpensive auto winder is a good thing? I know that in certain aspects of photographic work it is a must, but for the general amateur I doubt if it is needed at all.  
Salem, Ohio Robert A. Raidel

*We doubt if the auto winder will make the average amateur photographer overshoot so seriously that it will have any effect on the amount of silver available for photographic purposes. It's the professional photographers, the industrial use of photography, the employment of 8 x 10-in. sensitized emulsions—both for photography and photoengraving—which far, far outweigh the additional amount of silver that winders might possibly incur in the hands of amateurs.*

## Flash fan's fantasies

MODERN PHOTOGRAPHY is the only way I know to reach all of the electronic flash product managers in one shot. Hey guys, here's my "wish-list" for 1980 models:

**Beam Shapes:** How about a lever that will change the shape of the reflectors and the radiant beam from the 35mm, 4.5 x 6 cm, and 2 1/4 square format? Those blasted diffusers keep getting lost!

**Double-Header:** I'd buy a model with two heads—one pointing up to flood the ceiling and one pointing forward—and a switch to shut off the former. The second head could be a plug-in option. (See "The Peak was Past," page 114—ED.)

**Anti-Slavery?** I know a dime doesn't buy much these days, but in the quantities you buy light-sensitive SLRs, can't a pop-up slave sensor be thrown in?

**Say When!** Let me hear a beep when we're recharged to 90 percent, and a double-beep (or a burp) when 100 percent has been reached. When I'm busy with an unruly mob of subjects, I need all the help I can get!

**Target-in-Range:** Auto mode in range indicators don't work worth a torpedo. How about a sonic ping when my target is within the automatic range? I'll press a range test button if you like.

**Belt Me!** A belt clip would make it so much easier to carry off camera!

**Slide, Don't Turn:** Slide rule dials are a terrific innovation. So how come it  
JUNE 1979

took Sunpak so long and what about the rest of you guys? Hey, Vivitar, you have been resting on your tilt-head laurels long enough!

**PC Ain't Enuf:** Only practical-minded Spiratone includes a double-blade socket. Take the cue, guys.

Oh, one last comment. How about designing circuits that don't make me wonder if you own battery company stock.  
Syosset, N.Y. Michael Neidich

*By now reader Neidich and other flash fans have seen our "Autoflash in '79" (April, page 124) and know that some of his desires are already present on current models. As for the rest, hang in there friends. Fantasies often do become facts.*

## HK + T equals K in USA

Being a Pentax dealer, I am somewhat perplexed by the Feb. 1979 "SLR Notebook" (page 56) which states Pentax K 1000 lenses are made in Taiwan. All of the K 1000s distributed in Canada have printed on the bottom side of the lens: "Lens made in Japan"; the lenses packaged with the K 1000 are the 50mm f/2 Pentax SMC-M. The bodies are stamped "Ashai Optical Co. Japan." Are the K 1000s distributed in the U.S. a different breed than those in Canada?  
Nova Scotia, Canada Sandy Bain

*All the Pentax K 1000 lenses we have seen in the United States are, indeed, made in Taiwan and the cameras in Hong Kong. All are so stamped. We understand, however, that a limited number of the cameras and lenses are also made in Japan. Apparently those are the ones being shipped to Canada.*

## Will there always be?

If the pictures you published represent the rebirth of photography in England ("Britain's New Wave," Feb. 1979, page 98), then it looks as if it will take another century before the photographers grow to maturity. With the exception of Isabella Jedrzejczyk's photograph, and possible Paul Hill's lower photo, the pictures appear no better than an adolescent's snapshots.

To my eyes, Britain's New Wave is barely a ripple on the beach.  
Tarrytown, N.Y. Dr. L. Parish

## Kalimar carries on

In the Jan. 1979 "Too Hot to Handle" (page 89) you said the Kalimar twin-lens reflex camera is "long out of production." Please be advised that Kalimar's K-624 TLR 100 camera is in inventory.

*Continued on page 146*

**OOPS!!!** The photographer's helper used by Mitchell Funk to cook up the shot for our April 1979 cover was incorrectly noted in the caption (page 3). After making his sandwich, Funk relied on a Bowens Illumitran for his final copy.

**There's a flashmeter so sensitive, with a range so wide, it measures anything you flash at it.**

**CALCU-FLASH**

Digital Flash Meter

Calcu-Flash easily reads the smallest flash from far away, or a powerful studio strobe up close, on the first flash. In fact, it measures from 0.2 to 320,000 foot-candle seconds—more than 100 times the range of any other professional flash meter. And when the situation demands, it accumulates exposure for additive flash, reads incident or reflected light, and synchronizes in the wired or cordless mode. And does it all with an uncomplicated operating procedure.

Calcu-Flash is so advanced it's simple.

**So accurate** you'll get consistently superb results without complications, scale conversions, or compensation.

**So rugged** that it not only survives a "jolt" but remains accurate too.

**So versatile** it gives you precise fill-flash lighting ratios, calibrated guide number and BCPS measurements, continuous light readings, and a digital display so brilliant you can even read it in sunlight. It's also compatible with the Calcu-Light accessories for spot reading, filtered light, and fiber optic probe measurements.

And there's more. Find out by writing for an informative brochure, and see the state-of-the-art Calcu-Flash at your photo specialty dealer.



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# NEW SUNPAK®

## AUTO 522 THYRISTOR SYSTEM FLASH

### Professional Features. Sensational Price.

The Auto 522 offers energy-saving thyristor circuitry, extreme flexibility, and a price that's so economical you won't believe your eyes! With its multi-bounce positions, Power Ratio Control and system accessories, you can handle virtually any lighting problem or creative need. In addition, the Sunpak 522 gives you more power for your money! Great guide numbers of 60 with ASA 25, 120 with ASA 100, 240 with ASA 400!

### Multi-Bounce Control!

The flash reflector in the 522's specially designed head is omnidirectional to open endless possibilities in bounce lighting effects. It rotates 330° and elevates 90° with marked click stops so you can repeat specific bounce settings. And no matter where you point the reflector, the silicon transistor sensor always points at your subject for accurate exposures—automatically. (An accessory remote sensor is available for automatic off-camera flash control.)



### Convenient Command Center!



Controls at the rear of the unit adjust the 522 for different power sources and operational modes. It includes a computer "Auto Signal" so you can check automatic exposures before you take the picture.

### Exclusive "MD" Setting.

A special light shows when the unit is set for continuous flash operation with modern auto winders.

### Automatic Exposure Control!

It gives you perfect automatic exposures from 1.6 feet to as far away as 42 feet. What's more, you can choose four different f-stops or any intermediate setting between them for precise depth-of-field control.

### Power Ratio Control!

Switch the Auto 522 to manual, and Sunpak's unique Power Ratio Control lets you select 19 click stop settings from Full Power all the way down to 1/64th Power (seven f-stops) for unlimited creative effects. For example: fill-in flash, macro or close-up photography, depth-of-field control, stop motion and high-speed sequences.

### A Total System featuring Sunpak's unique "snap-on" Zoom Tele Kit.



### Standard Equipment Includes:

Quick-Release Bracket, Clamp, Battery Holder, PC Cord and Filter Holder.

### Sunpak Wrote the Book on Electronic Flash

...In fact, we have two of the most beautifully illustrated and complete guides to the vast potentials of electronic flash ever created. Send for them—they're free!

Sunpak offers you many quality flash units with built-in value, including Automatic Thyristor Handle-Mounts and Manual/Automatic/Thyristor Shoe-Mounts. They're at your photo dealer now.

**PROFESSIONAL  
FEATURES.  
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PRICE.**



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# Seeing Pictures



JULIA SCULLY

**Disturbing and painful, Eugene Richards' images bring a personal point of view and a contemporary style to an old photographic concern.**

Eugene Richards photographs his home town of Dorchester, Massachusetts, with a grim power that identifies him as one of the most important documentary photographers to appear in this generation.

"I walk around and around in these streets," Richards writes in his self-published book, *Dorchester Days*, "as if I have time on my hands. Feeling pressure from Gene Smith and Robert Frank and Leonard Freed."

The man recognizes his photographic antecedents. For in Richards's frightening, emotion-charged black-and-white images you read his debt to that triumvirate. There is Smith's subject matter: the heroism of grief, eyeball to eyeball confrontation with hatred and despair, life and death. There also is Freed's interest in the surge of life among blacks and other minority groups living in ruined and disintegrating ghettos. And Robert Frank's instantaneous recognition of the symbols of place, time and societal illness is echoed in Richards's views of telling details glimpsed on the run (e.g., an abandoned, smashed car hovered over by a gaunt tree and troubled sky).

And, there are others, Richards told us in an interview. "When I stand back . . . I see the influences of a lot of people photographically," he says. "People like Lee Friedlander have had an enormous effect—and William Klein. You see pieces and pick them up."

"Everybody wants to be an original—I sure as hell know I am not and I don't know any photographer who is. Those people have done things I admire and it would be nice to make another step, but I have a long way to go before I make that step."

While Richards may be right in his estimation of the distance he has to travel to equal those photographers he mentions, his vision today is considerably more than an amalgam of other talents. His view is his own—and it is a disturbing one, full of strange angles and croppings and violent images. His photographs are not easy to look at. In *Dorchester Days* he gets up close to seamy, sad and sometimes threatening subjects. The face of

(Continued on page 15)



**Unconventional framing** by Eugene Richards is jarring, but creates story-telling tension between eyes of two women portrayed (from *Dorchester Days*).

## SUNPAK AUTO 522 SYSTEM



### A Total System for Greater Creative Control!

#### Optional accessories include:

1. Interchangeable Zoom Tele Kii that boosts the guide number for use with telephoto or zoom lenses.
  2. Filter Kii with nine different filters, including two diffusers for use with wide-angle lenses.
  3. Sunpak Quick-Charge Nicad Battery Cluster (recharges in three hours with Sunpak Battery Charger).
  4. Sunpak Powerpak for 510V battery and new Sunpak Rechargeable 510V Nicad Battery.
  5. Multi-Voltage AC Adapter.
  6. Extra AA Battery Holders for fast reloading (uses six alkaline or nicad batteries).
  7. Quick-Release Brackets for 35mm and 120 roll film cameras.
  8. Remote Sensor.
  9. Auto Slave.
- and more!

Sunpak Division,  
Berkey Marketing Companies



# A NEW GENERATION

Introducing the Canon AV-1.  
The New Generation continues.





## BASIC ECONOMICS

One of the basic laws of economics is the law of Supply and Demand. And it's because of this law that a new Canon "A" Series SLR has been created. The Canon AV-1.

The AV-1 represents Canon's desire to offer the quality of Canon electronic SLR design in a package of maximum value and simplicity. To accomplish this, we took experience gained through the creation of our other electronic "A" Series cameras and produced an aperture-priority automatic exposure camera of Canon quality at a price that's a revelation. And the reason the price is low is due to the AV-1's aperture-priority exposure system. It costs less to make than shutter-priority. And you reap the rewards of this cost savings where it matters most—your budget.



It's no secret that when we introduced our New Generation AE-1 three years ago, it really *did* mark the beginning of a whole new generation of photography. Not just in terms of technology, but in terms of value and people involving a spectrum of photographers that was unique in its breadth, from absolute novices to seasoned professionals. Spawning a virtual ocean of imitators, the AE-1 quickly became the most asked-for camera of its type anywhere. And, three years later, it still is.



Our competitors responded to the AE-1 with aperture-priority automatic cameras considerably simpler... but in the same general price range. We think that, for most applications, shutter-priority automation is superior. And we think that you shouldn't pay shutter-priority prices for aperture-priority design. And so, we made the AV-1. It is, in effect, the camera for everyman. The basic

automatic SLR of the electronic age of photography.

## WHAT IT DOES

The operation of the Canon AV-1 is electronic photography with SLR versatility at its most straightforward level. It works in simple aperture-priority fashion: you pick the aperture you want, the AV-1 selects the proper shutter speed for perfect exposures

flash other than the Canon Speedlites 155A and 199A. Speeds are stepless, for superb accuracy, and a new technological advance in shutter design permits increased simplicity and a *genuine* increase in efficiency as well.

The viewfinder is simple, complete and highly functional, showing the speed selected by



in almost any light. Like other "A" Series Canon SLR's, the AV-1's metering sensitivity is center weighted, for optimum exposures in a wide range of lighting situations. For additional control in backlit situations, there is a button for +1.5-stops exposure compensation, realized in a 1.5-step drop in shutter speed.

Shutter speeds on the AV-1 range from 2 to 1/1,000 sec., plus "B" and a manual speed of 1/60 sec. for use with electronic

the camera's CPU computer, over- and underexposure warning marks, slow shutter speed warning/battery check mark and split-image/microprism/matte focusing system.

Outside, controls have been simplified and enlarged for superior right-hand operation with virtually no chance of "control confusion." All operational characteristics are in keeping with the AV-1's design philosophy of peerless performance with near-total simplicity.

## THE "A" SYSTEM

As part of the Canon "A" Series of cameras, the AV-1 uses the Power Winder A for sequences (up to 2fps above 1/60 sec.) and single motorized advance at any speed. Plus both



the Speedlite 155A and 199A for exceptionally easy automatic electronic flash photography. Each unit sets the AV-1's shutter speed to the correct 1/60 sec. for flash synchronization, while the user selects the proper auto flash aperture using the unit's calculator dial. As with the A-1 and AE-1, should you shoot before the ready light is on, the AV-1 reverts to the normal auto exposure mode. It's almost impossible to make an exposure mistake. And,



like all the "A" Series cameras and other Canon SLR's the AV-1 will give you options on more than forty of the finest lenses in 35mm photography plus an almost limitless list of accessories for practically every conceivable photographic application. And since the AV-1 is an aperture-priority automatic camera, you can use stopped-down automation with all non-FD Canon lenses and accessories.



## THE IDEA

The AV-1 is really the logical extension of the AE-1 rationale. It is, frankly, our answer to some competitors who are making cameras of the AV-1's general configuration... but are asking what amount to AE-1 prices for somewhat less technological sophistication and performance than the AE-1 has to offer.

Canon's goal with the AV-1 is to make quality SLR photography more economical and simpler.

Check out the AV-1 soon. You'll see we've succeeded.



THE OFFICIAL  
35MM CAMERA OF  
THE 1980 OLYMPIC  
WINTER GAMES

# Canon AV-1



# A NEW GENERATION

Six-mode exposure control.  
System versatility.  
Newer electronics for wider applications.



## Canon A-1

### USING THE A-1



The new Canon A-1 is more than just the most advanced single-lens reflex camera in history. More than a technological curiosity. It's a system approach within a single camera. An unmatched vehicle for the solution of the most complex photographic problems with a truly remarkable simplicity in almost any case. And the heart of the A-1 is its six-mode exposure flexibility. That puts an end forever to arguments about which expo-

sure mode is best in an automatic SLR by simply giving you everything

**1** Shutter-priority automation lets you select the speed you want to freeze action, prevent camera motion or purposely blur for dramatic impact. The A-1 selects the proper aperture in milliseconds.

**2** Aperture-priority automation gives you total control over depth-of-field or lets you pick the aperture you prefer best. The A-1's shutter adjusts steplessly to give perfect exposure in any light.

**3** Programmed automation is the A-1's unique all-purpose automation mode. It's great for shooting from the hip, adjusting aperture and shutter both over the camera's entire sensitivity range. And in an unmanned application it will continue to give correct exposures even when the lens' maximum aperture has been reached by adjusting for the correct shutter speed.

**4** Stopped-down aperture priority makes the A-1 a truly universal camera, giving aperture-priority automatic exposures with anything you can mount on the camera—tele-

scopes, microscopes, pre-set lenses, bellows and extension tubes. Anything.

**5** Flash automation with the A-1 is absolutely the simplest anywhere. With either the Speedlite 199A or 155A all you do is mount the unit and turn it on. When the ready light is on (shown in the viewfinder) your aperture and shutter speed are automatically correct. If you shoot before the flash recycles, the A-1 reverts to regular auto exposure.

**6** Manual exposure is just what the name implies. You set aperture and shutter speed for studio flash, special jobs or unusual applications—if there are any you can find that the first five exposure modes won't cover.



**AT Dial**  
Aperture priority shows pre-set aperture

Shutter priority shows pre-set speed

But the A-1's spectacular exposure control is only the beginning. Inside, all information is handled in digital form. Which means it handles a greater amount of information (that's why it has such exposure capability) as well as giving you a totally digital LED readout in the finder. A readout that's invisible until you turn it on and can even be shut off—while still letting the A-1 operate automatically. A readout that gives you a 7-LED display and tells you everything the A-1's doing. Changing every 1/2-second as the light changes. And varying in illumination inten-

sity as the light varies. There's never been anything like it.

There's never been a camera that's handled like the A-1, either. All exposure functions can be controlled by the single AT dial, which locks to prevent errors. Different exposure modes are shown by symbol and color code, and only the appropriate scales are visible in each mode.

Exposure can be corrected as much as  $\pm 2$  stops in 1/2 stop increments and an exposure lock helps with really difficult lighting situations.

There's also a two-speed self timer, easy multiple exposures and a host of other control features that are a pure delight to use. With the new Motor Drive MA's smoothness and versatility (up to 5fps with Battery Pack MA) the A-1 is ready to handle any photographic challenge.

Whether you want to use the A-1 as a focus and shoot automatic SLR or explore the technological miracles it can perform, one thing is certain. You won't find anything like it anywhere for a long, long time.



The first computerized, shutter-priority automatic SLR. It changed the course of fine photography.

### USING THE AE-1



This is the one that started it all. A veritable flood of imitators.

Yet the performance and cost efficiency that has made the AE-1 the number one selling camera of its type in the world are still at work helping make it the most sought-after camera anywhere.

In your hands the AE-1 is a compact marvel of thoughtful engineering with the security and ease of shutter-priority automation. Most photographers agree that this type of automa-



Match-needle metering with  
electronic flexibility.  
Conventional photography redefined.



## Canon AE-1

tion is best for most photographers under most situations. The reason we could put it into the AE-1 comes down to foresight on the part of our FD lens designers. When you have the right lens mount, you don't have to build aperture-priority automation into your cameras. But that's another story.



The AE-1 is a model of direct, uncluttered photographic operation. Shutter speeds fall under your right index finger and apertures selected are clearly visible in the bright, easy-to-focus viewfinder. You can preview your exposure either with the shutter button or a special switch that falls under your left thumb. Just above this switch is a +1.5 stop exposure correction button that's just perfect for typical backlit situations.

Used with either the Speedlite 155A or new 199A, the AE-1 is the most automatic flash SLR ever. When the units' ready lights are on, your shutter speed is set to 1/60 sec. (no matter what the dial is actually set on) and your aperture is automatically set to the proper exposure for the distance range selected. All you do is mount the unit, switch it on and you're ready for perfect flash exposures. And if you shoot before the ready light is on, the AE-1 will make a correctly

exposed image in the normal auto exposure mode.

The AE-1's automatic operation is enhanced even further by the operation of the optional Power Winder A—a simple auto winder that can shoot single frames or sequences as fast as 2fps at speeds above 1/60 sec. The reason that the Power Winder is so simple—read reliable—is that most of the brains for its operation are in the electronics of the camera.

With the AE-1's removable back, you have the option of using the exclusive Databack A. This accessory is invaluable for recording data or dates in a wide variety of three-digit combinations as you shoot. A choice of three light intensities is available to match the sensitivity of the film in use for perfect imprinting control in any situation.

If compact, automatic, state-of-the-art electronic performance at an almost incredible price is what you're looking for, you'll find it in the AE-1.



## Canon AT-1

### USING THE AT-1



If you remember when through-the-lens metering shook the photographic world, you'll love the AT-1. It's the classic through-the-lens match-needle metering camera with a twist. Because it shares the technology of the 'A' Series of Canon SLR's, it has up-to-the-minute performance features that bring this traditional photographic format into the present with a bang.



In use it's almost as simple as the AE-1, with a bright viewfinder and fast, accurate needle centering. And it shares the 'A' Series' compactness, great handling and light weight. But what's really exciting about the AT-1 is its access to the great 'A' Series of Canon accessories.

With the AT-1 you get to use the Power Winder A for singles

or sequences and both Canon Speedlites, the 155A and 199A. On the AT-1, they set the speed automatically, you set the aperture. And the Databack A gives you date/data recording at the press of the shutter, interchanging with the camera back with a simple press of a button.

Of course, the AT-1 uses all FD series Canon lenses for auto-aperture, full aperture match-needle metering and many older Canon FL series lenses for stopped-down match-needle metering with full aperture automation. All with center-weighted meter sensitivity for top exposure accuracy with the widest variety of subjects.

If match-needle metering is the way you like your photography—but you don't want to sacrifice modern performance—the AT-1 is just what you need.





# CANON "A" SERIES ACCESSORIES

The Canon "A" Series of accessories for Canon "A" Series cameras is more complete, more interchangeable, more economical and more dependable. Because all Canon "A" Series cameras share similar electronic technology, there's greater flexibility in the system. One Winder will fit all the cameras. The same for the auto flash units. It makes more sense. And it makes the Canon "A" Series a better buy.

## Speedlite 199A

Automatic flash sets aperture and speed on the A-1 and AE-1; speed on the AT-1 and AV-1.



## Speedlite 155A

Automatic flash sets aperture and speed on the A-1 and AE-1; speed on the AT-1 and AV-1.



## Interchangeable Lenses

Canon lenses, from Fish Eye to Super Telephoto are a perfect match for any "A" Series Canon SLR.



A-1

AE-1

AT-1

AV-1

## Motor Drive MA

## Battery Pack MA

## NiCd Pack MA

### Motor Drive MA

The heart of the A-1's fabulous new motor. Compact, rugged. Professionally competent.

### Battery Pack MA

For an incredible 5fps top speed with the Motor Drive MA Basic Unit. Plus *unique* "instant high-speed" switch for 5fps from any other mode.

### NiCd Pack MA

Rechargeable, compact and light weight. The ideal replenishable power source for the Motor Drive MA.

## Power Winder A

The perfect motorized film advance. For single shots or sequences at up to 2fps with any "A" Series camera.

## Databack A

Interchanges with the back on the A-1, AE-1 and AT-1 cameras. Records date, data as you shoot.

| Camera | Auto Exposure | Match-needle Exposure | Application                                                     |
|--------|---------------|-----------------------|-----------------------------------------------------------------|
| A-1    | yes           | no                    | General automatic photography and sophisticated problem solving |
| AE-1   | yes           | no                    | general automatic photography                                   |
| AT-1   | no            | yes                   | general photography                                             |
| AV-1   | yes           | no                    | primarily automatic photography                                 |



THE OFFICIAL  
35MM CAMERA OF  
THE 1980 OLYMPIC  
WINTER GAMES

# Canon®



## SUNSET COLOR LAB.

P.O. Box 46145, Los Angeles, California 90046

### 5x7 COLOR PRINTS 90¢ from 35mm

The following prices are for prints from transparencies from 1/2" - 35mm to 4 x 5 in size - 5 x 7 or 8 x 10 transparencies can be contact-printed only.

No extra charge for reasonable cropping of 8 x 10 or larger size prints. 20¢ extra per print for cropping 2x, 3x, 4x or 5x.

| Size                    | 1         | Any 6 of same size |
|-------------------------|-----------|--------------------|
| 2 1/4 x 3 1/4           | 25 ea.    | 23 ea.             |
| 3 1/4 x 4 1/4           | 45 ea.    | 40 ea.             |
| 4 x 5                   | 60 ea.    | 50 ea.             |
| 5 x 7 (From 35mm)       | 90 ea.    | 85 ea.             |
| 5 x 7 (Other Size Film) | 1.00 ea.  | 95 ea.             |
| 8 x 10                  | 1.95 ea.  | 1.90 ea.           |
| 11 x 14                 | 4.95 ea.  | 4.75 ea.           |
| 16 x 20                 | 12.50 ea. | 11.75 ea.          |

(16 x 20 From Full 35mm or Larger Only)

### 35MM — 126, EKTACHROME FILM PROCESSING E3, E4, E6

|                               |                |
|-------------------------------|----------------|
| 20 Exposure Roll 35mm, 126    | 1.55 Mounted   |
| 36 Exposure Roll              | 2.65 Mounted   |
| 1/2 Frame 33mm, or Stereo     | 1.55 Unmounted |
| 1/2 Frame (36 Frames) 20 Exp. | 2.65 Mounted   |
| Stereo (15 Pairs)             | 4.00 Mounted   |
| 4 x 5 Sheet Film or Smaller   | .65 Ea.        |

### 120—127—620 EKTACHROME E4, E6

|                       |                            |
|-----------------------|----------------------------|
| In Sleeves            | 1.55 Mounted, 12 Exposures |
| Mounted, 12 Exposures | 2.35                       |
| Mounted, 16 Exposures | 2.75                       |

### 35 MM. KODACHROME PROCESSING by EASTMAN KODAK

|                             |                |
|-----------------------------|----------------|
| 20 Exposure Roll 35 MM, 126 | 2.50 Mounted   |
| 36 Exposure Roll            | 2.25 Unmounted |
|                             | 4.00 Mounted   |
|                             | 3.75 Unmounted |

### FILM SPECIAL 35MM COLOR RELOADS WITH PROCESSING INCLUDED

#### EKTACHROME ASA 64-DAYLIGHT

|                                                                         |               |
|-------------------------------------------------------------------------|---------------|
| 20 Exposure Rolls with processing and Standard 35 MM Mounting included. |               |
| 1 Roll                                                                  | 3.50 Mounted  |
| 5 Rolls                                                                 | 17.25 Mounted |
| 10 Rolls                                                                | 34.00 Mounted |
| 20 Rolls                                                                | 68.00 Mounted |

### COLOR SLIDE DUPLICATING 35mm to 35mm From One or More Originals

| 35MM to 35MM |             |         |             |
|--------------|-------------|---------|-------------|
| 1-20         | 25 ea. Mtd. | 101-250 | 20 ea. Mtd. |
| 21-50        | 24 ea. Mtd. | 251-500 | 18 ea. Mtd. |
| 51-100       | 22 ea. Mtd. | 501-up  | 16 ea. Mtd. |

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JUNE 1979

## SEEING PICTURES

Continued from page 9

a woman—not young—contorted with grief confronts us larger than life; a young man seen from above lies on a bare mattress warily viewing the photographer, a rifle on the floor alongside; a derelict shadow-boxes along the cracked pavement in the hard winter light.

Richards emphasizes the sense of craziness, of danger, of a world falling apart, through a camera technique of extreme close-ups of faces (sometimes intentionally out of focus); of dissection of his subjects (a photograph of a mother and daughter in which half of the elderly woman's face appears in the lower right hand corner of the frame, one eye peering anxiously into the picture, while at the opposite corner the daughter is represented by her framed portrait bearing the message "All our love, mother . . ." page 9), low angles (a worm's-eye view of a wedding party emerging from the church, below). There's also a relentless facing up to the ugliest and most distressing details (drops of blood spilled in a sidewalk fight, racial epithets scrawled on walls).

Here and there Richards scatters a few words—sparse, simple, poetic in feeling: "In the early morning when the iron gratings still cover the store-fronts and



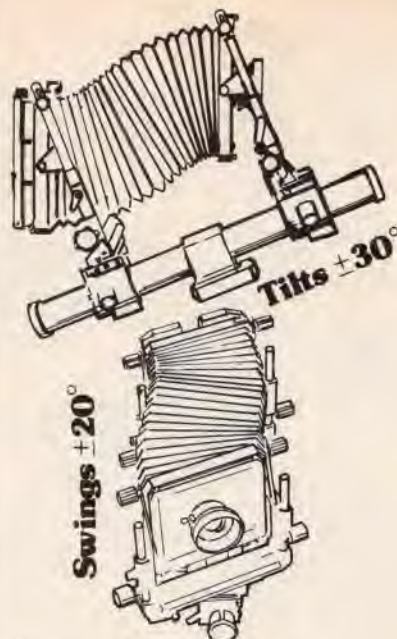
Low angle, crumpled newspaper and gust of wind combine to create ominous feeling in Richards's view of Dorchester wedding.

the display windows look like empty mouths. I feel that nothing is ever going to happen here," he writes.

His images reveal both his compassion for and his identification with the people he photographs. They reveal also his horror at what life has become in the town where he grew up.

At this point in his photographic ca-

Continued on page 178



### Lateral shifts



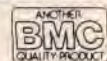
...plus horizontal/vertical back, heavy duty calibrated monorail, extra-long bellows, fast and micro-fine focusing, quick change lensboards, and a full line of system accessories and lenses.

## The Omega View 45E ...it brought professional 4" x 5" view cameras into perspective.

See it at your Omega dealer. Or write for brochure. Omega View/Toyo Division, Berkey Marketing Companies, P.O. Box 1102, Woodside, N.Y. 11377.



OMEGA VIEW / TOYO





# Shadow dancing, with the





# Complete Light Machine.™

## Another example of the creative versatility that has made the 283 Electronic Flash System the best selling Vivitar flash.

The Complete Light Machine lets you take a decidedly unorthodox approach to electronic flash photography. It's every bit as portable as the less sophisticated shoe-mount electronic flash units that came before it. But because it's a complete lighting system, with an intriguing array of power options, special effects accessories, and pro-type tricks of the trade attachments, you can use studio type lighting techniques almost anywhere you go.

To create the photograph on the opposite page, the photographer spread a truck-load of sand on his studio floor. That technique is a bit difficult if your studio happens to be your living room. Neither your spouse nor your landlord is likely to understand and the clean-up may be too much for your vacuum cleaner. After creating his mini-desert, the photographer positioned his model and proceeded to light the scene with a Vivitar 283 Complete Light Machine. He placed three 283 flash units with 28mm Flash Lenses inserted in each unit's Lens/Filter Adapter above and behind the model. The units were separated by about one foot, one above the other. In the Lens/Filter Adapter on each unit was a different colored flash

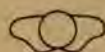
filter in addition to the 28mm flash lens. Another 283 flash with 135mm flash lens was positioned in front of the model for fill light. The camera angle was quite high, well above the single flash unit. The multi-color backlight units were fired in sync with the fill unit by cordless SL-2 remote flash triggers activated by the fill unit. The three units behind the model cast the multi-colored shadows on the light sand while the front unit gave the proper fill exposure for flesh tones and the pastel costume.



3 ea. 283's with 28mm lenses 1 foot apart vertically.



Colored filters  
Red  
Blue  
Yellow.



Subject



283 with 135mm flash lens.



**Vivitar 283 Auto Thyristor Electronic Flash** – Guide Number (ASA 25) 60. Features: Thyristor circuitry, Automatic exposure in 4 f-stops, plus Manual. Remote sensor. Sufficient light indicator signals correct flash exposure. Open flash control. **Optional Accessories:** **Charge 15** – recharges the NC-3 NiCad battery pack in only 15 minutes. **SB-4AC**



**Adapter** – Converts 110-125V to power the 283. **LVP-2 Low Voltage Battery Pack** – Holds 4 Alkaline or 4 NiCad "D" batteries for extended shooting. **Vari Power**

**Module VP-1** –

Gives contin-

uously variable flash power in the manual mode from

full power to 1/4 power. **Soft Light/Bounce Diffuser** – Holds a standard

90% reflectance card for soft light portraits

and still lifes. **Lens/Filter Adapter** – Positions Flash Filters and Variable Angle Flash Lenses over the flash head. **Flash Filter Kit** – Red, Blue, Yellow, UV, 4X ND,

Type B Conversion Filters. **Flash Lens Kit** – Four flash lenses

match flash coverage to various camera lenses. 24-28mm, 28-35mm, 70-135mm, 135mm+.

**SL-2 Remote Flash Trigger** –

Cordlessly fires remote flash units in sync with main flash. **Quick Release Pistol Grip and Camera Brackets** – For use as off-camera flash



either direct or bounce. The flash shoe rotates 360°. Available in both 35mm and 6 x 6 models. Accepts an optional cable release.



Ask your participating Vivitar dealer for a copy of *Advanced Lighting Techniques with Vivitar Electronic Flash Systems*, a booklet with examples of creative flash photography complete with lighting diagrams and full descriptions of the photographic techniques.

## Vivitar 283

### The Complete Light Machine.



Introducing the future of photography:  
unprecedented creative freedom that begins with  
both aperture and shutter-priority automation.

# MINOLTA XD11

*A compact 35mm SLR so advanced that it can actually correct exposure errors, even if you fail to.*

Tomorrow's camera is here: a 35mm SLR so infinitely versatile that it will change the way you take pictures.

#### **Multi-mode creative control.**

No longer must you choose between aperture-priority or shutter-priority automation. The Minolta XD-11 gives you both, as well as fully manual operation.

The aperture-priority mode gives you control over depth-of-field and lets you use close-up equipment or mirror lenses automatically. As you adjust the aperture, the XD-11 sets the precise shutter speed needed for correct exposure, steplessly from 1 to 1/1000th second.

When shutter speed control is more important, use the shutter-priority mode. The XD-11 will set the aperture automatically.

In both automatic modes, an override lets you modify exposure up to  $\pm 2$  EV in click stops or continuously.

And you can have full manual control, setting both aperture and shutter speed as you wish. In manual mode, the metering system continues to give you exposure information.

#### **Electronic exposure automation.**

##### **And then some.**

Electronics are at the heart of the XD-11, monitoring and adjusting exposure with infinite precision and providing a continuous LED viewfinder display of camera and light conditions.

Even if you fail to heed LED over- or under-exposure warnings during shutter-priority operation, the XD-11 will—on its own—automatically adjust speeds within the range of the shutter to provide correct exposure.

Although the XD-11 is electronic, you're not totally at the mercy of battery power. If batteries fail, you may still take a picture on "B" or at "O," which is 1/100th second.

#### **No other 35mm SLR viewfinder is as bright.**

The light-gathering power of over two million tiny conical lenses makes the XD-11's

viewfinder the brightest of all 35mm SLR cameras. Composing and focusing are fast and effortless, even in the dimmest light and along the edges of the finder.

The instant-return mirror is the largest in any 35mm SLR. Result: no image cut-off in the finder with even the longest lenses.

#### **The finder stays at full brightness, but exposure is measured through the taking aperture.**

The XD-11's meter reading is center weighted for optimum exposure accuracy under a wide variety of light conditions. A silicon photo diode reads light constantly and reacts instantly to changes.

From the moment you release the shutter, the meter begins to measure light coming through the aperture as it is closing. Final measurement is made through the actual taking aperture, even though the finder remains at full brightness up to the very instant of exposure.

#### **Quiet, smooth operation that can't be described.**

You have to listen to the XD-11 to believe that any 35mm SLR can be this quiet.

The film advance is silky smooth, without a trace of harshness or grinding. A feather touch on the electromagnetic shutter release brings the XD-11 to life, activating the metering system and viewfinder display. Depress the release and you've made your exposure. Effortlessly and ever so softly, with vibration and sound cushioned by insulation and a specially designed damper mechanism.

The XD-11 is compact, but not cramped. Lightweight, but with a solid, substantial feeling. Your fingers fall into place naturally on oversized controls. The back is contoured to fit your hands. Glove-soft leather-like material cushions the body.

#### **The all-important details.**

The XD-11 is filled with all the little refinements that make photography easier and more rewarding.

It will give you precisely registered multiple exposures with pushbutton simplicity.

There's a window to show when film is advancing properly. A viewfinder curtain to keep light out during tripod or remote operation. A variable self-timer. And a depth-of-field preview button.

#### **Not just another winder.**

The optional Auto Winder D for the XD-11 is the smallest and lightest available today. It attaches in seconds, without removing any caps. And you can reload your camera, rewind the film or make multiple exposures without removing it.

The winder will advance the film one frame at a time or continuously at two frames per second. It stops automatically at the end of the film. An LED flashes to show when the winder is operating and glows steadily when the roll is completed.

#### **Not just another electronic flash.**

Here's another unusual feature that you should find very useful: an optional electronic flash that can fire in synch with the XD-11's Auto Winder.

The Auto Electroflash 200X attaches to the hot shoe of the XD-11 and automatically sets the shutter for flash synch at 1/100th second when the unit is recycled. A pulsating LED in the viewfinder shows when the Electroflash is ready to fire. Until then, the XD-11 will continue to operate automatically in aperture or shutter-priority mode and the 200X will not fire.

#### **Use any Minolta lens ever made.**

If you own MC Rokkor-X, MC Rokkor or Celtic lenses, you'll be glad to know that they can be used without modification on the XD-11 in the aperture-priority and manual modes. A new series of "MD" lenses has been designed for use with the XD-11 in all modes.

#### **We welcome comparison.**

The best way to judge the XD-11 is to compare it with other 35mm SLR's. You'll find that there is simply no comparison. See your Minolta dealer or write for literature to Minolta Corporation, 101 Williams Drive, Ramsey, N.J. 07446. In Canada: Minolta Camera (Canada), Inc., Ont.

Specifications subject to change without notice.



Aperture-priority mode



Shutter-priority mode



Metered-manual mode



**Total information finder.** Here's everything you need to know to compose, focus, monitor and adjust exposure. LED read-outs change to show shutter speed or aperture being selected automatically, plus

flash-ready and under/over exposure warnings. Windows at bottom show pre-selected aperture and/or shutter speed. Information does not interfere with the picture area.

**World's first compact, multi-mode 35mm SLR.** At the turn of a selector, you can set the XD-11 for aperture or shutter-priority automation, or fully manual control.



**Compact and lightweight.** The XD-11 is beautifully balanced for smooth, effortless operation.



**Auto Electroflash 200X.** Fires in synchrony with the XD-11's Auto Winder. Automatically sets the camera at 1/100th second when it's fully re-cycled.



**Use any Minolta lens with the XD-11.** They need no modification for use in the aperture-priority or manual modes. New MD Rokkor-X lenses can be used in all modes.



**Auto Winder D.** The lightest, smallest winder made.

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# tech- niques tomorrow

by Bennett Sherman

**The legendary lathe joins the laser as these two instruments take their turn at making lenses.**



If you ever visit a precision machine shop, you'll be impressed by the accuracy which can be achieved by the machinist, and the almost mirror-like finish he can put on a metal piece being

cut or "turned" on a precision lathe. What is a lathe? Well, it's one of the landmarks of the Industrial Revolution—in itself a landmark of modern history—a machine used to cut a bar or rough stick of metal. The bar is positioned between two sharp points and rotated by a motor or other drive. Close to the metal bar, but attached to the lathe

frame, is a pointed tool which can be moved left or right, or toward and away from the bar, as desired by the lathe operator. As the point bears against the bar, it begins to cut into it. If the pointed tool is guided in its left-and-right movement by accurate tracks on the lathe frame, it will smooth the bar into a nearly perfect cylinder by cutting away the rough spots. If the tool is very sharp and shaped like a small screwdriver, and the lathe ways are very straight, it's possible to make a surface on the cylinder which is free of visible ridges and appears to be as smooth as a polished glass rod.

Recently, some high-precision machine shops have been using diamonds as tool points on the lathe. The smoothness and brightness of the metal finish which results is often so good that, even under a microscope, the surface looks as if it were polished like optics. But why am I taking you through this side excursion to a machine shop? The use of diamonds to turn or cut optics has now become fashionable, even preferable, for some applications.

One of the most exciting optical projects these days is the Laser Fusion Power Experiment. There are huge laser systems in Rochester, N.Y. and at the University of California in Berkeley, which use special optics to focus super-powered laser beams on tiny drops of heavy hydrogen, in the hope of causing the hydrogen to fuse into helium and generate

large amounts of heat power. This can be turned into electric power later on. In order to get the tremendous bursts of laser-beam power needed, scientists working on this project are using optical disks of special glass to boost or amplify a weaker laser beam, and finally to focus the beam down into a small spot, hardly larger than the period at the end of this sentence.

After years of work and study, these scientists have learned quite a bit about minor faults and flaws in optics. They also studied ways of making optics without the usual old-fashioned grinding and polishing. They began to experiment with cutting or turning optics on a machine such as a lathe, using very sharp diamond points. The results have been outstanding. For mirrors, the finish they obtain is so good that the highest powered laser beams do not cause any surface damage, which had been one of the main headaches for researchers.

You might think the special stability problems of the super-precise machines needed to turn optics would make them suitable for scientific optics only. But, it seems that the idea is now attracting the attention of major camera lens makers in both the United States and Japan. Here, where plastic optics have become important—the Kodak 110 cameras, for example—diamond-turned aspheric master tools are being used to form precise

*Continued on page 26*

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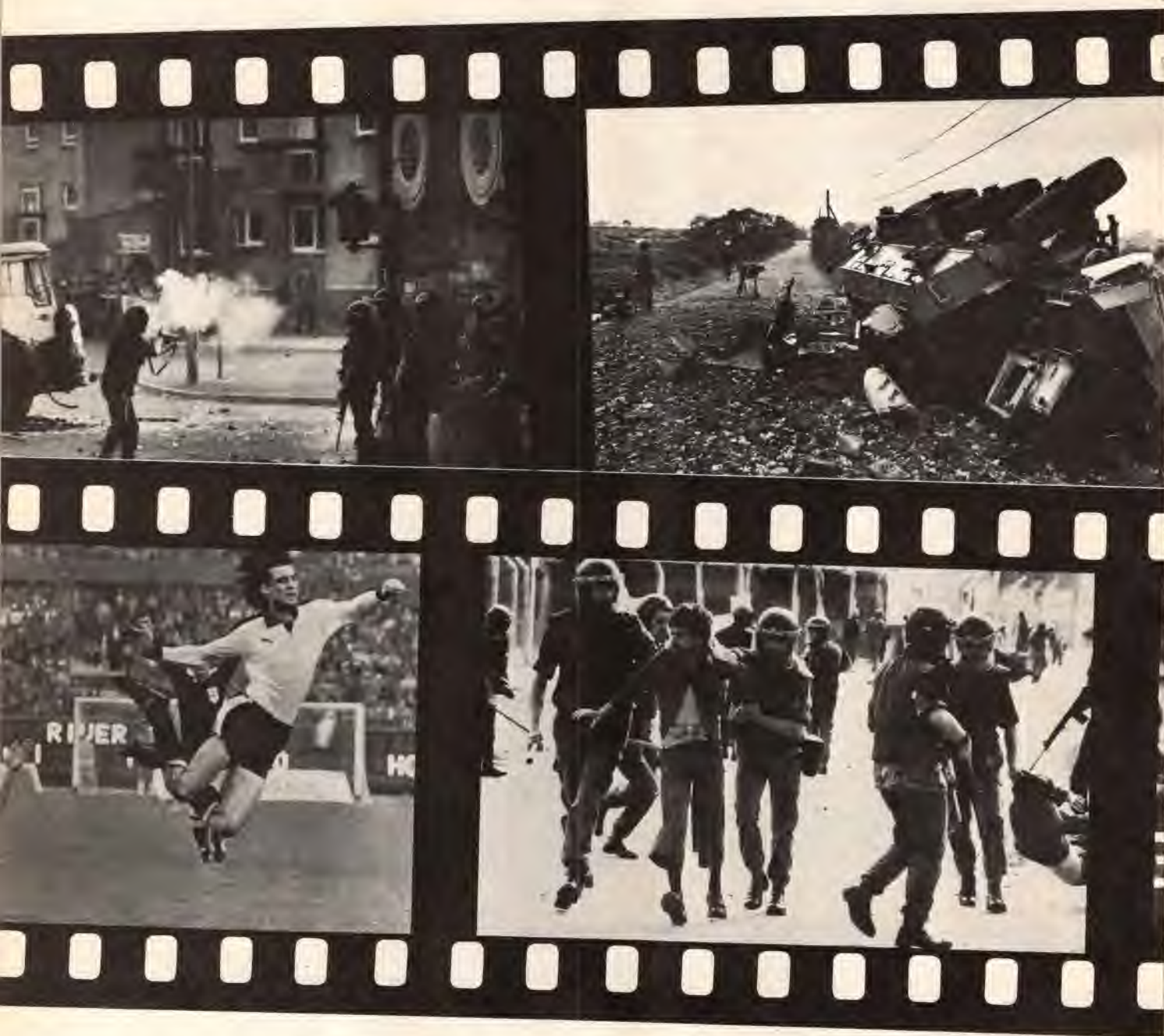


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# EYE OF U.P.I.



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**OLYMPUS** om10



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- A choice of three prime lenses, including the fast 55mm f1.2, the 50mm f1.4 and the popular, compact 50mm f1.8.
- Three zooms, including the small, lightweight 35-70mm f3.6, 75-150mm f4.0 that is no larger than a conventional 135mm tele, and the short barrel 85-250mm f5.0.
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## TECHNIQUES TOMORROW

*Continued from page 21*

aspheric lens elements out of plastic at high production rates. In Japan, optical engineers have turned to diamond turning of optical glass directly, if you will pardon my pun. The advantages are great, if the required accuracy can be maintained. That's the principle problem—the lenses have to be made at high production rates, up to several hundred elements a day. And the surface must be precisely round (spherical) and smooth.

Canon has been generating aspheric surfaces for its f/1.2 lenses for a while now. But, after the Canon aspheric surface is generated, it still has to be polished. The handling of the element and the extra steps needed to go from the aspheric generating machine to the final finished lens cost money and slow down production. With the success attained by American scientists in actually turning an optical component into its final smooth finish, Japanese engineers began looking again at their diamond generating machines. Almost all of the required accuracy is already there, but the problems of cutting the glass smoothly enough to yield a finished surface directly still make this process difficult in high production.

### **A real smoothie**

How smooth does the surface have to be? It is hard to appreciate just how smooth a well-polished lens surface is. Let's first separate two main characteristics: the surface shape (large-scale, in the order of fractions of a millimeter, or even more); and the surface finish, which can only be appreciated when we examine the surface with an electron microscope. When a polished glass surface is examined in one of these super-magnification instruments, a small ripple or wave-like character can be seen. There are very shallow waves or pyramids, only 50 to 100 billionths of an inch high, and several millionths of an inch wide. Small indeed! The surface has to be that smooth so that light rays may pass through without scattering or deviation. Surface finishes of less than one millionth of an inch are difficult to get, particularly if we try to cut them with diamond points. Of course, polishing with optical agents, such as rouge or cerium oxide, does yield clear and highly smooth glass surfaces. After all, we have good lenses made by the regular method.

But, now it looks like diamond turning of commercial optics may be coming on. The prospects are good, and the results might be outstanding. The process means that the glass literally stays in one clear polished element, ready for assembly into the complete lens. Even this last operation may be automated, too. There are now fully operational, computer-

*Continued on page 32*





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# photo- tronics

by Jim Bailey

**A flexible approach to dedicated autoflash, the Duo-Sync cord has the potential of combining control with convenience.**



At the 1978 PMA show in Chicago we finally got a comprehensive "hands on" look at the products of New Ideas, Inc. As readers of MODERN's "What's What" section already know,

one of its offerings is a series of 5-ft. coiled flash sync cords specifically designed to work with the new wave of dedicated hot shoe mounted flash units such as the Canon 199A and the Olympus 310. While giving you all the lighting freedom you would expect from 5-ft. cords, they also had the extra wires that made the new features such as viewfinder lights and automatic flash aperture selection work.



Which cord? It depends on your camera. Present Duo-Sync cords fit most major SLRs, and more are on the way.

I never have been too fond of mounting a flash on top of my camera because of the ever present danger of bumping the flash and causing damage to the camera. Then again, I don't particularly like PC connectors either, so hot shoes are admittedly a step in the right direction. They are certainly a more robust way of making the necessary connections between your flash and your camera. A hot shoe cable wouldn't be as likely to accidentally get pulled at the wrong moment as a PC connector would.

As you will recall, when the Canon AE-1, Olympus OM-2 and Minolta XD-11 were introduced, each one had its own 'system' of accessories including one or more shoe mounted electronic flashes. Unfortunately, neither the automation

nor the extra added pins that the redesigned hot shoes sported were interchangeable between one maker's equipment and another's.

As a consequence of the newly added features on these cameras and flashes, you were no longer able to grab a sync extension cable off the handy rack at the corner camera store and expect it to work all the bells and whistles you shelled out for. Sure, you could sync your flash with a PC extension, but you had to kiss your viewfinder ready light, automatic sync speed selection, etc. goodbye as soon as you took your flash off the hot shoe.

This is where New Ideas, Inc. comes into the picture. They developed a line of hot shoe extension cables, one for each of the major SLR systems. Each version featured custom made connectors that matched the shoes on the line it was designed for.

In a recent conversation with New Ideas' president, Al Tureck, it became clear that all of the Duo-Sync Cords, as



A two-pronged attack on dull lighting, Duo-Sync cord accepts a flash on each end.

they are called, now feature improved connector design to make attaching and detaching them more positive. In addition, they are now made from glass filled epoxy for added durability. Like the first units, the U.S. made cords are covered by a seven-year warranty.

At first glance the two ends of the cords look identical but they're not. One end has a hole on its underside that's threaded to fit a standard tripod screw. The other end has pins that mate with your camera's hot shoe. You can put a flash unit into either end.

The most obvious use for a Duo-Sync cord is to get your flash up on an extension bracket. If your bracket or side grip doesn't have some form of tension spring in its flash shoe the cord may not stay in place without adding a shim to tighten the fit. There is no spring or clamping device on the far end of the cord. They fit fine on the Siegelite brackets, which have a tripod screw as well as a flash shoe for attaching your flash. In any case it's a good idea to try a cord out for fit in your bracket so you'll know it will stay in place before you buy one.

As their name implies, another trick you can do with Duo-Sync cords is fire

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MODERN PHOTOGRAPHY



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# creative elements

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## PHOTOTRONICS

Continued from page 28

two flashes at one time. Since both ends of the cord have hot shoes, it's a simple matter to slip a flash onto each end, or onto the ends of two cables if you want greater separation. As long as the flash units are similar or identical, you should be able to trigger them simultaneously.

But, will two automatic flash units give you consistent autoflash exposures when triggered this way? The manufacturer states that it's run tests on the Canon AE-1 and Konica FS-1 using Kodacolor 400 film with good success. Of course, this is a rather forgiving emulsion with about 3 stops of overexposure latitude, so small deviations in exposure might not be visible in prints or negs.

We ran some tests of our own using a Minolta XD-11 and two auto Minolta 200X flash units with several films that had less latitude and will report on our findings in this column next month. Our preliminary results are encouraging.

If you've read Kodak's 9th "Here's How" (AE-95), then you'll remember it mentioning *pipe lighting* in the section on photographing mineral specimens. If you haven't read it, by all means do so if you are into mineral collecting.

In pipe lighting all you do is restrict your lighting to a narrow beam and position the crystal you're photographing so that the light hits it directly on the bottom. The easiest way to do this is to put your flash in a box like a shoe box so that it faces upwards. Cut a small hole in the lid directly above the flashtube. By placing your crystal over this hole it will act like a large fiber optic and glow dramatically when the flash fires.

The TTL flash control on the Olympus OM-2 and 310 flash would be particularly easy to set up for pipe lighting with a Duo-Sync cord. You would only have to juggle the exposure a bit to get exactly the image density you want.

With any of the other units you will have to go to variable manual operation and run a bracketing test. But then again, you might be pleasantly surprised by some of the lighter or darker slides.

The only difficulty I personally experienced with the cords was with the first one I tried on a Minolta XD-11. After setting all the controls properly, I pushed the shutter release and all I got was an unfamiliar 'clunk.' No flash and the mir-

ror was locked up. Fiddling with the camera controls didn't help but the shutter finally closed and the flash went off when I jiggled the cable's shoe.

A second cable worked perfectly but there wasn't anything electrically wrong with the first one! It appeared that possibly a small mismatch in the size of the shoe on the camera and on the cable prevented the cable shoe from pushing down the tiny switch in the hot shoe.



Flash-in-box trick (it's an Olympus 310) produces dramatic photos of crystals...



As you can see by examining "phantom" pipe lighting brings out in this one.

In any event, the manufacturer claims this minor problem has been eliminated in current production Duo-Sync cords by dimpling the upper surface of the slide-in "foot," assuring better physical contact down below where it counts.

In short, we doubt that you'll have any difficulties, but we advise you to take your camera along and try the cord out right in the camera store.

As I'm writing this, New Ideas expects to have cords for Nikon and Konica (as well as for Canon, Minolta and Olympus) by the time you read this.

You can get more information on the cords by writing to New Ideas, Inc., 3728 W. Enfield, Skokie, IL 60076. For more on Siegelite brackets, write Siegelite Flash Bracket Co., 7244 W. Touhy Ave., Chicago, IL 60648.—THE END

## TECHNIQUES TOMORROW

Continued from page 26

controlled robots which can be programmed for jobs like lens assembly.

Why this push toward automation? It isn't just economics. If we expect the lenses being mounted on the new all-electronic control cameras to be as good in image quality as before, and maybe even better, then new methods have

to be found to make optics accurately. They should be made at low cost, so that new cameras, which can be made less costly, are not burdened with more expensive lenses. The ancient and respectable art of grinding and polishing precision glass lenses is now being challenged at its fundamental level. We may, in the future, see our cameras come to us completely assembled automatically—untouched by human hands.—THE END

MODERN PHOTOGRAPHY





You can see examples of the superb photography produced with Nikkor lenses virtually every time you open one of America's quality magazines. This should come as no surprise. Nikon cameras and Nikkor lenses are used by the overwhelming majority of today's top 35mm professionals. But the printing limitations of a magazine page cannot do justice to the matchless image quality of these world famous optics.

That's why we have prepared this folio of six full-color lithographic reproductions of photographs made with Nikkor lenses. Measuring 11 x 14 inches each, they convey the incomparable sharpness... the exquisite color fidelity... the sheer, magnificent image quality you can enjoy with Nikkor optics. You may want to display them, framed or mounted, as decorative highlights in your home.

From June 1 through August 31, 1979, we are offering all six reproductions for the nominal handling charge of only \$3.00. We will also send along interesting information about each of the photographs and the Nikkor lenses used to make them, and a useful guide for planning and building your own lens system.

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The Chinon 7800 Multi-Voltage Twin Track Sound Projector is an ideal partner for the 60 SM XL camera. They are part of a complete line of Chinon silent and sound movie cameras and projectors covered by a unique world-wide warranty, good in more than 75 countries. See them at your Chinon dealer today.



# CHINON

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# Movie Making

by Tony Galluzzo

## Brave New World Of ICs Invade Super 8 Cameras

It sits quietly on my finger. With 22 sharply pointed legs and black headless body, it resembles some crazy little space-age insect. But this innocuous beast measuring about  $1 \times \frac{1}{4} \times \frac{1}{8}$  in. (not including legs) is just another offspring of modern computer technology.

Nothing new about computer chips, you say, and rightfully so. They've just about invaded our daily work, our weekend play and they'll even occupy our daily bread if we're not careful. But now they are affecting the way we take movies, and this may be some of the best news yet for super 8 sound enthusiasts.

The little tyke on my finger constitutes the audio system in Sankyo's new XL-620 Supertronic sound camera. It's less than a tenth the size of audio amplifiers in previous Sankyo sound cameras. While Sankyo has not exactly cornered the market on integrated circuitry, the extensive use of these devices in the XL-620 and less elaborate XL-420, makes them the smallest sound cameras we've thus far been able to dissect. While I have the electronic guts of the XL-620 before me, I thought you might like to get a closer look as well.

As you look at the circuit board in our photo, below, you cannot see the audio chip in question since it resides somewhere in side, connected to labyrinthian trails of printed copper wiring. But you can see some of the other little creatures which



The little fellow under finger, left, contains the integrated circuitry that does the work of amplifier, right.

take over electronically what was once the domain of mechanical moving parts working in conjunction with larger electronic hardware. The two chip modules, far right in the photo, control the timing functions on the XL-620. This includes the interval timer which clicks off one frame at 0.5, 2, 15 and 60 sec.; the preset timer which runs the camera for either 4 or 15 sec. and stops it automatically; a self-timer which provides 5 or 10 sec. of filming with a 10 sec. delay before tripping; and an animation timer that clicks off single frames or four frames in succession. Lap dissolves are also controlled, in part, by this section.

The two smaller chip modules toward the center of the board are for frequency control of the run motor and transport mechanism. The ICs within the XL-620, in fact, allow the use of instant slow-motion (36 fps) and 1 fps with both silent and sound cartridges.

One of the most important modules is imbedded in the rear. The ICs within it monitor the incoming light for exposure. Light is converted to electronic impulses and ICs measure where the servo drive position was at the previous exposure, match that against the present exposure and calculate the difference. This system replaces the cumbersome and delicate free-swinging magnet which works with a galvanometer to select exposures in more conventional systems.

But what good is such super-fast exposure potential without an extremely sensitive light-gathering cell? Sankyo engineers have not disappointed us in the least—for there, lo and behold, is a Silicon Blue Cell, ultra-sensitive and ultra-facile. (But it's only in the XL-620, not the 420.) And it's about time we've had this luxury in movie cameras that are called upon to change exposures in split seconds in a variety of light levels. Just how accurate the XL-620 turns out to be,

however, will have to wait for a full test—hopefully in the next issue.

In the meantime, let us just clarify one thing. That tiny 22-legged creature I spoke of is not an IC. The ICs within it are incredibly small, about the size of the "O" in Sankyo as printed on the module itself, or about  $1/16$  in. in diameter. A microscopic blow-up of one of these ICs reveals an intricate pattern of electronic threads resembling that of a Navajo blanket. It's a beautiful thing to behold, and it has already replaced many bulky components to provide a sound unit that's smaller and easier to use than some silent super 8s of yore.

## Smaller Still?



From the way things look, the camera above is not much larger than my hand and seems to be just another silent compact. As it turns out, this little wonder is the Chinon 30R XL sound camera, first seen as a prototype at last year's Photokina and now in working order. Again, ICs are responsible for size. Simple to use, but it does offer lap dissolves.



A peek inside the Sankyo XL-620 reveals some missing parts, replaced by modules containing dozens of bipolar ICs.



Chinon 30R XL



## Pick Up Sticks?



In a previous "Moviemaking" (March, page 41), I mentioned the use of orangewood sticks as a soft wooden tool to clear projection gates of emulsion residue. I also mentioned that they might be difficult to come by. Ever since, I've been corrected by well-manicured females. Reader Susan Gordon of Union, N.J. points out: "Far from being the specialized, hard-to-get item that Mr. Galluzzo makes them out to be, orangewood sticks can be cheaply purchased at any drug or five-and-dime store since they are also used as a manicuring tool."

Our sharp managing editor said: "Gee Tony, I could have picked one up for you at the drugstore." Another young lady simply stuck an orangewood stick in my hand, looked at my fingernails and shook her head.



**MANUFACTURER'S SPECIFICATIONS:** Chinon DS-300 super 8 sound projector with 14 1/4 in. built-in screen.

**LENS/LAMP:** 14.5mm 1/1.4 lens; 100-w, 12-v tungsten halogen lamp.

**FILM DRIVE:** Automatic threading, manual unloading; sprocket drive; 18, 24 fps; AC 50/60 Hz, multi-voltage at 110, 115, 127, 220 and 250 v.



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**SOUND SYSTEM:** Amplifier, 3-w (RMS) output, recording and playback; sound-on-sound; automatic recording, tone/volume control; built-in 3-w (8 ohm) input for aux. and microphone; output for earphone, external speaker.

**OTHER FEATURES:** 600-ft. capacity; omnidirectional microphone.

**WEIGHT:** 22 lb.

**PRICE:** \$575.

**First impressions:** Decked out soberly in basic black, Chinon's DS-300 offers a practical alternative to those who have grown tired of more conventional projection systems. If there is room in your home for the second TV set, there should be no problem in accommodating this unobtrusive sound projector. With its 14 1/4-in.-diagonal built-in screen, and subdued exterior the Chinon DS-300 was designed to perch somewhere in your living room, not on a closet shelf. While there is nothing new about an all-in-one super 8 projection system, Chinon engineers have added some obvious refinements that deserve attention.

**Closer look:** Hoist the Chinon by its retractable carrying handle and you know immediately where all the projector innards reside—on the left as you face the screen. Most of the remaining space in this stout black box is given over to the built-in screen, a large mirror set at a 45° angle to the right rear, and a storage compartment to hold the take-up reel, power cord, microphone, earplug, and cleaning brush. A hinged cover does its job, keeps out dust.

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  - 45° split-image focusing
  - 18, 24, 36 fps and single frame



Controls are also laid out in conventional manner. White knob lights up in dark.

automatic threading mechanism. The only thing left is to slip the trimmed film leader into a slot. Acetate-based film winds onto the take-up faultlessly. Polyester-based film always seems to curl in the wrong direction regardless of the projector in use.

**Test results:** When we first turned the projector on to check illumination on the built-in screen, we became concerned.



Set screws top and side allow adjustment of small mirror that deflects image.

Image masking seemed cockeyed, with a good deal of the frame chopped off at the upper right. Then we swung the mirror housing aside and began playing with the elevation set screws; one to adjust the mirror laterally and one for vertical corrections. After a few tries of alternately turning the tiny screws then viewing, we were rewarded with a full-screen image.

The adjustment screws are certainly a good idea since mirror housings can become misaligned during transit (the case with our test unit) or with normal wear and tear. But having matching dots on the set screw and mirror edges would have saved some time in readjustment.

Projection test target films showed very good edge-to-edge definition on the bright built-in screen as well as larger projection surfaces. Illumination from the 100-w lamp was sufficiently bright to fill a standard 40-in.-wide screen from about 12 ft. away. We measured less than

*Continued on next page*



Side cover snaps off easily to reveal film path. With mirror aside, DS-300 serves as conventional projector.

It almost seems that Chinon engineers decided to drop a conventional sound projector into a TV-like enclosure just for the sake of a face lift. After all, the side cover snaps off easily to reveal a conventional film path, lamp-to-lens arrangement and sound components. Major controls are all on this one side, and there is even a bit of room at the projection gate to brush away dust. What gives? Intelligent design, that's what.

A small hinged mirror that closes over the lens deflects the image to the larger 45° mirror inside and then to the built-in screen. When you wish to project a larger image onto a white wall or screen for a more traditional movie presentation, flip the hinged mirror aside. While some other projectors use a deflecting mirror for large screen as well as built-in screen projections, the Chinon opts for the most direct light path to the larger screen.

The reasons should be fairly obvious. When an image is deflected for long-throw projection, brightness decreases and the possibilities of distortion increase. Chinon uses the mirror-deflection system only for built-in screen showings to provide bright super 8 images regardless of the screening method chosen.

Oversized controls for thread/run/lamp, focusing and framing are easy to grasp. Focusing is particularly smooth. Threading action is effortless. You won't even find a threading lever to depress. The lever is there, of course, but simply turning on the projector engages the au-



While space is tight, it's still possible to move pressure pad and unthread film.



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## MOVIEMAKING

Continued from previous page

$\frac{1}{3}$  f/stop falloff at screen edges, which is standard even on very sophisticated higher-priced projectors.

Sound quality was good at 18 fps and better at 24 fps. Unfortunately, DS-300 is a bit noisy at the higher speed. At 18 fps, on the other hand, it ranks as one of the quietest machines we've ever tested. With a maximum of 3w (at 8 ohm), don't expect a high fidelity level out of the small built-in speaker. Add an external speaker, however, and sound perks up noticeably. The DS-300 will accept a 6-w (4-ohm) external speaker, plugged into the side.

Chinon offers the simplest of recording methods for this machine. Connect your external source, such as a tape recorder, and adjust volume from the recorder. There's no manual leveling on the Chinon. For direct narration recording, use the microphone supplied and the DS-300 will adjust volume automatically. Nothing fancy here; just the essentials to lay on a simple background music track or narration. It is possible to record music from recorder and "live" narration simultaneously, or add a second layer of sound through use of the sound-on-sound control.

**Final impressions:** The only device we really miss on this machine is an elevation foot to tilt the projector slightly upward toward a large screen. If you can find a bookshelf or table that's at the right level and also allows a clearance of 16 $\frac{1}{4}$  in. high (to accommodate maximum reel capacity of 600 ft.) you're home free. But let's give Chinon credit for producing a unit that generally delivers what it sets out to: ease of use, bright, evenly-illuminated built-in screen, practical large-screen projection, plus decent sound and access to the film path for cleaning and unthreading.—THE END

**OOPS!** In our brief review of Kodak's Cinematographer's Field Guide (Movie-making, April, page 94) we inadvertently labeled Ektachrome SM 7244 as "SM 7242." Correct code numbers are, of course, SM 7244 and EF 7242. Both are available in super 8 and both have an exposure index of 125 tungsten (3200 K). When in a super 8 cartridge, however, Ektachrome EF 7242 is notched at EI 160 to conform with the notching for Ektachrome 160 film. A Kodak spokesman also pointed out that the only way to order the book (code number H-2) directly from Kodak is to write to the company at Dept. 454, Rochester, NY 14650.

### 1978 Index Available

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MODERN PHOTOGRAPHY



Photograph taken with a Mamiya M645 by Claude Mougín



**It would be a pity to use an M645 for ordinary photographs.**







# This is for photographers who own a camera for its image.

Some photographers are more concerned with the way they look when they take pictures than they are with the way the pictures they take look.

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See a Mamiya dealer for a demonstration. Explore this special format and the system designed to maximize its potential. You'll discover why the M645 System is a photographic tool that gives you more to work from. More to work with. And more to work for.

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# Color in your Darkroom

by Martin Hershenson

State-of-the-art electronics  
marches into the darkroom.



One conclusion I've come to after this year's PMA Trade Show is that the sophisticated electronics which revolutionized the SLR have finally entered the home darkroom market.

Take, for example, the Creative Phototronics CP Touch Timer. It serves both as an enlarging timer and a processing timer. That didn't exactly make your heart stop? This might: You can program it for up to 10 processing steps in advance. It will count down each step and then switch to the next. If you should fall behind it, just push the hold button and it will wait for you to catch up.



The CP Touch Timer, flat as a pancake, programmable for up to 10 processing steps. It controls your enlarger or your processing drum.

In the processing mode, the unit gives three beep tones with 15 sec. left, two at 10 sec. and one at the end of the step. In the enlarging mode, it holds one exposure in memory while another runs and will give one beep per second, or just one at the end of the exposure. All the keys are backlit, making for easy viewing in the dark. The digital display is almost half an inch high. Brightness is adjustable over a wide range to suit process requirements. Programming is quite simple and straightforward and the circuitry makes it almost impossible to accidentally change the programming by mistake. The whole timer is 7 x 5 by

Continued on page 44

MODERN PHOTOGRAPHY



# SNOW, SLEET, RAIN OR SAND MEAN NOTHING TO A CAMERA THAT CAN BE USED 160 FEET UNDER WATER

You don't mind getting wet... even a little dirty... if it means getting a good picture. Trouble is, your camera does. And, so you're forced to pass up some great picture opportunities. Unless you have a Nikonos III, the unique, compact 35 from Nikon that can give you the pictures you want in any weather and any environment.

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Your Nikon dealer can tell you more. He's listed in the Yellow Pages. Or write to Nikon Inc., Dept. N-24, Garden City, New York 11530. Subsidiary of Ehrenreich Photo-Optical Industries, Inc., (In Canada: Anglophoto Ltd., P.Q.)

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## NIKONOS III

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**COLOR IN YOUR DARKROOM**  
Continued from page 42

(gasp!) only 1 in. thick, and sells for hard-to-believe \$89.95.

If the Touch Timer is a bit high for your budget, then consider the new Unicolor Precision Timer. It's a neat little (3 x 4 x 6 in.) job that will make exposures from .1 to 99 sec. in two timing ranges. An accessory foot switch can be added. One of the best low-priced (\$69.95) timers we've seen in a long time.

G and G Products showed a new temperature indicator called the Thermonitor. If the temperature changes by half a degree, an audible signal is given. It also serves as an accurate digital thermometer—claimed by the manufacturer to be accurate to within .1°. The digital display's brightness can be adjusted by a built-in dimmer.

Judging by scuttlebutt and hurried peeks at yet-unveiled wonders, the darkroom of the future will be a blinking wonderland of computer-controlled digitry sooner than we might expect.

## Temperature controllers

Anyone who has worked with today's color processes knows that half the battle is controlling solution temperatures accurately and conveniently.



**Unicolor's Water Bath**, a manual tempering unit for six solutions and a tank. Just run tempered water into it and everything is under control.

The folks at Unicolor have come up with a rather inexpensive answer to the problem. It's called the Unicolor Water Bath. Basically, it's a large plastic tank with a built-in hose. Already-tempered water is fed into the tank which holds six one-quart storage bottles and a tank. An 1/8-in.-thick plastic lid helps hold everything at an even temperature. Hook it up to your water supply with the included hoses and hardware and let 'er rip. List is \$39.95.

Unicolor's next step up is the Basic Temperature Controller. The engineers have obviously been working overtime: This one's a water bath with an immersion heater in it. Water is circulated by a submersible pump to ensure evenness of temperature. A thermistor probe and an electronic thermostat controls the temperature of the bath automatically. The probe is encased in waterproof Delrin

Continued on page 46

MODERN PHOTOGRAPHY





# REPORT

News about  
the  
world  
of  
lenses

## EXPAND YOUR RANGE WITH A SHORT TELEZOOM



### 70-160mm f3.5 "One Touch" Zoom & Macro

Aperture Range: f3.5-f22  
Construction: 9 groups, 12 elements  
Angle of View: 34-16°  
Minimum Focusing Distance:  
Telephoto — 5 ft.  
Macro — 5.2 in.

Maximum Magnification: 1:3  
Filter Size: 55mm  
Length: 5.4 in.  
Weight: 22.4 oz.  
Multicoated  
Built-in Hood

Extraordinary versatility and more. That's what you get with the 70-150mm and 70-160mm short telezoom lenses from Soligor. In both compact units, an infinite number of focal lengths are instantly available, each offering its own unique perspective.

At their

shorter lengths, these new lenses all but replace the fixed 50mm lens that came with your SLR. But that's only the beginning. They also zoom through the traditional 100mm portrait range and beyond into the medium telephoto lengths you'll want for scenic shots. Soligor's new, short telezooms are light and compact. They won't over-balance your camera. Very important, especially with the new generation of smaller, lighter SLRs. What's more, they're also relatively light in your camera bag, and on your budget.

extraordinary lens... well featured, comfortable to handle, obviously top quality. Its macro capability allows you to focus down to 5.2 inches from the front element for extreme closeups and its "One Touch" feature enables you to zoom and focus in one fast, continuous movement without groping for controls. For cropping in the camera, it can't be beat.

Both lenses are precision engineered to meet the exacting individual requirements of Nikon, Canon, Olympus, Pentax, Minolta and other popular SLR cameras. Try a Soligor short telezoom on your camera at your nearest Soligor dealer. Discover what the Soligor difference can mean to you.

### 70-150mm f3.5

Aperture Range: f3.5 - f22  
Construction: 9 groups, 12 elements  
Angle of View: 34-18°  
Minimum Focusing Distance: 5 ft.  
Filter Size: 55mm  
Length: 5.1 in.  
Weight: 19.3 oz.  
Multicoated  
Built-in hood

For example, you'll find the new Soligor 70-150mm f3.5 Compact Zoom a most desirable and affordable lens. Palm sized. A mere 5.1 inches long; only 2½ inches in diameter and weighing in at less than 20 ounces. Its superb optical design and mechanical engineering are what you'd expect of Soligor ingenuity and precise quality control.

The new Soligor 70-160mm f3.5 "One Touch" Zoom & Macro is an

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| 20x30 | 16.00 | 13.50      |

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## COLOR IN YOUR DARKROOM

Continued from page 44

and is isolated from the water bath for electrical safety. As described, the list price is \$180.

Yet another from Unicolor—the Deluxe Temperature Controller. This also consists of a recirculating pump, heater, and control electronics. This pump, however, is made of photographically inert materials so you can pump any of the chemicals used for today's color processes through it, controlling their temperature at the same time. Or you can use it to recirculate and control the temperature of the water in your jacket. List price here climbs to \$250.



Photo-Thermic Temperature Controller is a manually regulated hot air solution heater. Air heater at center does the job rapidly.

A different approach is taken in the Photo-Thermic Temperature Bath (from Metro Supply Co.). Here we have a plastic basin and lid with a built-in hair dryer. The basin contains a set of plastic jugs and can take a Yankee or Paterson developing tank. Temperature of the contents is manually regulated by turning the hair dryer on/off, high or low, as needed. The folks at Metro told us that the chemicals could be raised 40° in 20 min. by their "air bath," which sure beats waiting around for the chemicals to come up to temperature. The price tag here—\$93.31.

### Film processing equipment

Film drying is frequently a problem to the photo enthusiast. The first difficulty is in finding a dust-free area. Metro has introduced the new Thermic Dryer, a wall-suspended, thermostatically-controlled electric heater with an attached clear plastic bag, 6 ft., 6 in. by 9 in. x 9 in. In it you can hang six 36-exposure rolls. The unit filters the air to insure cleanliness. It sells for \$79.98. Other dryers of similar design made in Europe sell for two or three times the price.

While we were at the Unicolor booth, we found a large black object staring us in the face. Turned out to be their aptly-named Big Film Drum. This larger version of the very successful Unicolor Film Drum can process up to 14 rolls of 35mm film per run—super if you want to process

Continued on page 48

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MODERN PHOTOGRAPHY



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Construction: 8 elements in  
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Angle of View: 76 degrees  
Focusing: 1 foot to  
Infinity  
Weight: 9 oz.



**\$59.88**

PENTAX OR MINOLTA MOUNT  
CANON MOUNT ..... \$69.88



## SPECIFICATIONS

Focal Length: 135mm  
Aperture: F2.8-22  
Construction: 4 elements  
in 4 groups  
Angle of View: 18 degrees  
Focusing: 5 feet  
to Infinity  
Lens Shade: Built-in  
Weight: 17.5 oz.

**\$159.88**

PENTAX, MINOLTA OR CANON MOUNT



## SPECIFICATIONS

Focal Length: 80-200mm  
Aperture: F3.5-22  
Construction: 12 elements in 8 groups  
Angle of View: 30 degrees — 12 degrees  
Focusing: 6 feet to infinity  
Macrofocusing: From 1 foot  
Lens Shade: Built-in  
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Preview the demanding accuracy of Kmart's Focal lenses. Then check out the remarkably low sale price.

Focal MC lenses are fully automatic, incorporating the optimum in computer optical design. The very latest in multi-coating techniques assures you of flare-free photography.

The Focal 80-200mm zoom lens features a macro-mode with infinite magnification settings between 1:10

and 1:4. Focus once for all focal lengths in the normal zoom mode.

An A-M ring on all Pentax-mount lenses permits stopped-down preview of depth-of-field for cameras that do not have preview and wide-open metering features. For Minolta and Canon cameras with these features, the lenses are fully compatible — they stop down when preview is activated and remain fully open for metering.

Three mounts are available: the universal-thread Pentax mount, the Minolta bayonet mount, and the Canon breech mount. The Pentax and Minolta mounts are sale-priced at \$67.77 for the 28mm lens and \$59.88 for the 135mm lens. Canon mounts are on sale at \$76.77 for the 28mm and \$69.88 for the 135mm. The Focal 80-200mm zoom lens is on sale for the low price of \$159.88. These three Focal lenses are on sale through June 30 at over 1400 Kmart stores across the U.S.A.

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(Advertisement)

# SMP News Notes

By ED HANNIGAN, Dean

School of Modern Photography  
Little Falls, N.J. 07424

**M**ANY AND VARIED are the successes scored by students and graduates of their **Course in Modern Applied Photography** © of the **School of Modern Photography**. Take, for instance, **SMP'er Ronald Begue** of Reduit on the island of Mauritius in the Indian Ocean. In a just-received letter he wrote that he made the color illustration for the cover of the annual report for the **Central Electricity Board**; he's done advertising photos for the manufacturer of **Duke** shirts and he did the color photograph used by **Cernol Chemicals** for the box for **Reef** washing machine detergent. The shot is of an ocean wave crashing on shore and Ron said that it took him two full days at the seaside waiting for the right wave action as it broke over a reef!

Out in North Bend, OR **Alma J. Boggs** has been putting the **SMP course training** to good use with a group of others who have formed a team to produce VTR instructional tapes. They have plans to produce some 50 tapes for instructional purposes in a hospital and nursing school. . . . **Peter Hololab** of Glen Cove, NY wrote that he had four years of experience in the **U.S. Air Force** and "... while it was very good, I have learned many things from SMP that I never encountered before" . . . Another New Yorker is **Brooklyn's Michael A. Ross** who recently had an exhibition of his photos in one of the branches of the **Brooklyn Public Library**. Titled "Children at Play," it was presented in conjunction with the worldwide **International Year of the Child 1979**.

Many individuals who own cameras dream of the day when they'll chance upon some spot news event which they'll picture exclusively and sell to the newspapers or picture services. That does happen now and then for the man in the street, but not nearly as frequently as it does for **SMP'ers**. . . . **Ronald M. Gutt** is based in Yokohama, Japan where he pictured a group of men around a suckling pig being roasted and it appeared in **Tokyo Weekender**. . . . In Shawnee, KS **R. Dean Bergmann** made his first sale to the **Times**, the morning edition of the **Kansas City Star**. . . . **Edward H. Wine** hails from Smithville, TX made the **De Soto News Advertiser** with a human interest picture and expects more of his work to appear in the gazettes.

**SMP'er Sandra Lee Clark** of Niles, OH not only made page 1 in the **Daily Times**, she's had several of her photos in that newspaper. In addition she has won prizes in local contests including a first place in the Warren, OH **Tribune**. . . . One of his available light color shots of a popular restaurant in Salt Lake City, UT broke the ice for **Robert Deal**. It appeared in a regional magazine in an article featuring restaurant decor and planning. . . . **Chuck Crawford** of Durango, CO not only shoots pictures for stories and layouts, but he is picture editor for his college paper **The Independent**. . . . Another Kansan whose work has appeared in publication is **Terry Huss** of Nortonville. He had one of his winter snow storm shots in the Atchison **Daily Globe** and he's looking forward to doing more photojournalism. . . . A sports action shot of a basketball game was the ice breaker for **Albert A. Ginard** of Ontario, CA. The photo appeared with a credit line in the **Progress-Bulletin** and Al now is carrying a staff I.D. card for the paper as a freelance stringer!

**Mary Jo Reynolds** of Amherst, NY chases fire engines and some of her pictures of working fires have appeared in local papers and the **Buffalo Evening News**. . . . In Windsor, NC **Dan Hurlburt** shot a picture of steel workers and it ran in the big time **Raleigh News & Observer**. . . . **Robert Daniels** of Laconia, NH not only shoots pictures but acts in local theatrical productions—so, he put the two together and came up with theatrical photos which appeared in area papers. In addition he did a series of photos for the **Laconia State School** which appeared on the state educational TV station. . . . Back out in Sunnyvale, CA is proud **SMP'er Grover Grant** who's sharp eye spotted a newsworthy picture in an orchard where a sprinkler system was left on during a freezing spell. His pictorial shot of the ice-coated trees made page one of **The Daily Press**, one of the **Paso Robles Newspaper** chain.

In photography, women are never outshone by the men—they're right in the thick of things. Recently graduated was **Diana M. Rhinebeck** of Concord, CA and she's a gal with imagination and an eye for salable photos. When a new stained glass window was installed over the main entrance of **St. Michael and All Angels' Episcopal Church** in Concord, she climbed atop a 20-foot ladder and shot the backlit window in color and had *notepaper* made up with the picture as a cover. It has sold very well to many members of the congregation. . . . Then there's **Debbie Wilde** of Hale's Corners, WI and she topped them all in a contest sponsored by a local chain of camera stores and captured the \$250 first prize. . . . In San Antonio, TX there's enterprising **SMP graduate Jeanette Maurer** who operates a successful pet portrait business under the catchy name of "Petography." She's so busy she has little time for her other photo work!

## COLOR IN YOUR DARKROOM

*Continued from page 46*

ess all your vacation pictures in one shot. It should also interest camera clubs and small professional users. The big drum has the same heavy duty insulated thick walls as its kid brother. It, also, can be adjusted to fit the amount of chemistry to the number of rolls loaded. To process 14 36-exposure rolls requires a surprisingly modest 44 oz. of each solution. It's usable on the existing Uniroller motor agitator. List price for the drum is \$79.95, with 35mm reels at \$3.75 each.

### Materials and chemicals

Kodak announced, finally, the availability of its new Ektachrome 2203 paper for making prints directly from slides. The new paper has lower contrast, better color saturation, and will reproduce certain colors much better than its predecessor, Ektachrome Type 1993. We'll have more on 2203 in a future column. Two more tidbits from Kodak, for your interest. First off, Kodak is following Fuji's lead in offering Kodacolor II and Kodacolor 400 in 12-exposure rolls. The shorter lengths will be sold alongside their longer brethren. New from Rochester, also, is a new leader tongue on Ektachrome 200. It's been reshaped to decrease the length of the tongue so that the leader engages the top and bottom camera sprocket wheels more positively. The change will be incorporated into all other Kodak 35mm films in the near future. Leica owners may be less happy than SLR users. It should be interesting to see if this affects auto-loading cameras such as the Konica FS-1.

Meanwhile, back in Chicago at the PMA show, the chaps who brought you Photocolor II introduced Photo-Chrome R for processing the new 2203 paper. It will feature chemical reversal and a 12¼-min. processing cycle. The one quart kit will process 30 8 x 10s.

Not to be outdone, the boys from Dexter, Mich., introduced Unicolor RP1000 chemistry for 2203. It will be offered in both 1-qt. and 1-gal. sizes. The processing cycle here is 13½ min., which should give Photo-Chrome R a run for the money. It, too, features chemical reversal. It's a six-step process using liquid concentrates.

Photocolor took the annual opportunity to introduce its new processing kit for Ektachrome E-6 processing, Photocolor Chrom-Six. Each 1-qt. kit can process 10 36-exposure rolls. It's a four-step process that can be used anywhere from 93 to 108°. The processing cycle will take from 18½ to 28½ minutes.

Moving right along, we found Omega introducing a new dichroic enlarging color head, the C-700, designed for use on all current medium-format Omega enlargers, including the CS-50, the B-

*Continued on page 164*

MODERN PHOTOGRAPHY





Rolleiflex SL35E, ASA 64, 1/250 at f/8

## Capture the mood. Control the moment. Introducing the new Rolleiflex SL35E.

The compact and easy to handle SL35E will give you great pictures the first time you use it. Just make one simple lens setting, focus on your subject and shoot. The Rolleiflex SL35E automatically determines the proper exposure and sets the correct shutter speed electronically.

You'll appreciate the SL35E's full-information viewfinder. The selected f/stop is clearly displayed, and shutter speeds are indicated by a series of red LEDs. The bright, clear viewing screen makes precise focusing easy, even under low light conditions.

As you become more involved, this new camera lets you take over full control. It will function completely manually, giving you a full range of shutter speeds from 16 seconds to an action

stopping 1/1000 second.

There's a Memory Hold feature that's helpful in difficult lighting conditions, multiple exposure capability and an electronic self timer. For added versatility and creativity, you can choose from a wide range of Rollei interchangeable multi-coated lenses and accessories.

**Save \$27 . . .** Now, for a limited time, buy a Rolleiflex SL35E, and get the hardbound *Petersen's Library of Photography, Series 2*, a \$35.70 value, for just \$8.70. It includes six colorful volumes, over 544 pages, with more than 2,000 photos and illustrations . . . all designed to help you become a better photographer. See your Rollei dealer for complete details.

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# view from Kramer

**Sinar digital shutter is a breakthrough in range and versatility—but is it worth it?**



When it comes to energy, inventiveness, and imagination, nothing can keep the Sinar people down. Led by Dr. Carl Koch, a septegenarian with the enthusiasm of a teen-ager, Sinar has time and time again changed the way we think about view cameras.

Sinar pioneered the modular view camera. They invented the off-axis tilt and the Sinarflex, the first through the lens spotmeter for view cameras.

But to Dr. Koch, certain customary relationships between view camera components proved unsatisfactory.

For example, why should we have redundant shutters? It makes no sense to own six lenses each with its own shutter. It costs more, but accomplishes no more. Secondly, why is there no relationship mechanically between the camera back and shutter operation? We know, for example, that when a holder is inserted we always want the shutter closed. And when a holder is removed, we want the shutter open for focusing. And how about diaphragm operation? Can't that somehow be automated?

And now it has all been brought together in the new Sinar Digital shutter. Let's start by looking at some of the design aim points on which the Sinar digital shutter was based. And let's do it by examining the shortcomings of present mechanical shutters in which view camera lenses are normally supplied.

The first is accuracy. A mechanical shutter routinely produces errors from 25 percent all the way to 200 percent.

Secondly, large mechanical shutters are limited in top speed to about 1/125 sec., a problem when shooting outdoors with fast film. For example, working with Tri-X outdoors in bright light calls for an exposure of 1/400 at f/16. This

*Continued on next page*

JUNE 1979

## It's new!

The Slik Universal U210 is in a class by itself! A really fine tripod at a very affordable price. It's strong! Stable! Typical Slik quality construction and finish. And with more useful features than others costing much more. It has Slik's renowned Quick Release Post for finger-flick camera lock-on or interchange. 'Non-twist' legs for extra strength and Speed Release leg locks. Ball bearing geared center post. Extends to 63". Legs can be independently adjusted and locked for shooting as low as 7 3/4". Also, a three-way pan head for independent panning, vertical and horizontal tilt. All this, including a new ball bearing level, Panorama Guide for 28mm, 50mm and 135mm lenses, and more.

The Slik U210 is a winner! And so is the new companion model U200. See them both at your photo dealer or write for literature. Slik Division, Berkey Marketing Companies, P.O. Box 1102, Woodside, N.Y. 11377, 1011 Chestnut Street, Burbank, Calif. 91506.



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|         | 1st Print | Ea. Add. |
|---------|-----------|----------|
| 5 x 7   | 5.00      | 3.00     |
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| 11 x 14 | 13.00     | 7.50     |
| 16 x 20 | 22.00     | 14.00    |
| 20 x 24 | 30.00     | 20.00    |
| 20 x 30 | 34.00     | 25.00    |
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From Transparencies  
35MM to 8" x 10"

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|---------|-----------|----------|---------------|
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| 16 x 20 | 13.00     | 8.00     | 16 x 20 5.00  |
| 20 x 24 | 17.00     | 10.00    | 20 x 24 7.00  |
| 20 x 30 | 19.00     | 12.00    | 20 x 30 9.00  |
| 30 x 40 | 30.00     | 22.00    | 30 x 40 12.00 |

From Negatives 35MM to 8" x 10"

### Proofing Including Film Developing

|                             |  |
|-----------------------------|--|
| From 35MM to 8" x 10 (C41)  |  |
| Contact to 8" x 10 = 6.00   |  |
| Enlarged Contact Incl. Dev. |  |
| 11 x 14 8.00                |  |
| 16 x 20 10.00               |  |
| 20 x 24 12.00               |  |

### Ektachrome

|                  | Unm. | Mtd. |
|------------------|------|------|
| 35MM 20 Ex. 2.00 |      | 3.00 |
| 35MM 36 Ex. 3.00 |      | 4.50 |
| 120 3.00         |      |      |
| 4 x 5 ea. .85    |      |      |
| 5 x 7 ea. 1.75   |      |      |
| 8 x 10 ea. 2.50  |      |      |

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Having established the optical quality standard for 35mm photography and graphic arts, Nikon now offers a complete series of nine magnificent Nikkor lenses for view and press-type cameras from 4x5 to 10x12". Their sharpness, color rendition and overall correction are nothing short of spectacular. Designed for exceptional coverage, they permit extensive use of camera swings and tilts. All feature Nikon multi-layer Integrated Coating for outstanding contrast and color rendition, and each is fitted with a specially selected synchro shutter.

### **Super Wide Angle Nikkors: 65mm f4, 75mm f4.5, 90mm f4.5**

Extra-large maximum apertures make positive focusing fast and easy, even in dim light. Images on the ground glass seem to "pop" into focus. Coverage ranges up to 105° at f22 with superior field flatness, definition and color rendition.

### **Wide Angle Nikkors: 135mm f5.6, 150mm f5.6, 180mm f5.6, 210mm f5.6**

Excellent speed, resolution, field flatness, and coverage ranging to 70° at f22 sets each of these lenses apart from all others of its focal length.

### **Long Focal Length Nikkors: 300mm f9, 450mm f9**

Evolved from the famous Apo-Nikkors, known for outstanding performance in the most critical graphic arts applications. Their outstanding color correction makes them an ideal choice where precisely accurate color reproduction is essential.

No matter which large format camera you're using, from 4x5 to 10x12, these new Nikkor lenses can help you get results that exceed your and your clients' highest expectations. Ask your Nikon dealer about them, or write to Nikon Inc., Dept. N-15, Garden City, N.Y. 11530. Subsidiary of Ehrenreich Photo-Optical Industries, Inc. (In Canada: Nikon Div., Anglophoto Ltd., P.Q.)

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## VIEW FROM KRAMER

*Continued from previous page*

converts to f/32 at 1/100. No problem unless, of course, you need to work at a larger aperture, or you need a high speed (like 1/500 sec.) for your work.

The first two design parameters of the Sinar Digital shutter address both speed and accuracy. The shutter speed range extends from a full 1/500 sec. to 80 full sec., automatically timed, with signal bleeps every second. And it's all controlled by a quartz crystal oscillator capable of accuracy to better than .1 percent! Now, with all this in mind, let's fit the Sinar Digital to the nearest handy Sinar view camera.



**Modular design shutter:** Power comes from the rechargeable nickel-cadmium battery pack, at right, which clips to the monorail. The shutter module, in the center, connects to a microswitch in the camera back and remote shutter tripper at top. The PC adapter plug at bottom connects your flash unit to the shutter module. The clips visible in the center hold gelatine filters behind the lens.

The shutter goes between the front standard and the bellows. Lift the plastic tab releasing the bellows. Fit the shutter, lock in place, lock the bellows to the shutter. Hook the power supply to the monorail (it rides freely as you focus) and plug it into the proper matching color coded plug. Now connect the cable from the shutter to the camera's back. Next, following the color coding, plug in the PC flash connector and the electronic microswitch remote release.

Now fit the lens in its special DB mounting to the front of the camera (being careful to orient the electronic contacts on the lensmount to the contacts on the shutter). The DB mounting is required if all shutter functions are to be taken advantage of. Many lenses that you may now have in mechanical shutters can be remounted in DB barrels.

Hit the microswitch and don't be startled by the loud clunking and whirring noises. The clunk is the shutter going off, the whirring is the servo motor cycling the diaphragm.

At the moment you hit the microswitch a display lit up at the top of the shutter. Using the dials above each number group set the diaphragm on the right. Red dots indicate 1/3 stops.

*Continued on page 54*



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35mm and larger  
negative user

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## Print in Wood Frame

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machine analyzed 8x10  
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**\$3.75**

Custom—Hand enlarged  
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and framed.

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Check one: ☐ Lustre-luxe (E) ☐ Semi-gloss (N)  
Print style: Tapestry (T) Custom (C)

| Print<br>Size | Frame<br>Size | From<br>Neg | From<br>Slide | Postg. &<br>Hndlg. | Total |
|---------------|---------------|-------------|---------------|--------------------|-------|
| 8x10 (T)      | 1 1/2"        | \$3.75      | \$5.75        | \$1.00             | \$    |
| 8x10 (C)      | 1 1/2"        | 7.50        | 9.50          | 1.00               | \$    |
| 11x14 (T)     | 1 1/2"        | 6.95        | 8.95          | 2.00               | \$    |
| 11x14 (C)     | 1 1/2"        | 11.00       | 13.00         | 2.00               | \$    |
| 16x20 (C)     | 1 1/2"        | 15.95       | 17.95         | 2.50               | \$    |
| 20x24 (C)     | 2 1/4"        | 21.95       | 23.95         | 2.50               | \$    |



## Prints

### Borderless Machine Reprints

Your 120, 220 or 35mm negative is color corrected and printed  
on your choice of paper finish

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|                                       |             |    |
|---------------------------------------|-------------|----|
| 2 1/2 x 3 1/2                         | \$ .29 ea.  | \$ |
| (Lustre-luxe only Minimum order of 6) |             |    |
| 3 1/2 x 5 1/4                         | \$ .34 ea.  | \$ |
| (From 35mm negative only)             |             |    |
| 4x5 or 5x5                            | \$ .61 ea.  | \$ |
| 5x7                                   | \$ .83 ea.  | \$ |
| 8x10                                  | \$ 1.40 ea. | \$ |
| 11x14                                 | \$ 5.15 ea. | \$ |

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| 5x7  | \$ .83   | \$ .75 | \$ .70 | \$ _____ |
| 8x10 | 1.40     | 1.35   | 1.30   | \$ _____ |

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### Custom Color Prints

Hand-enlarged color prints come mounted in attractive wood  
frame (except 8x10 size). Your choice of paper finish.

Check one: ☐ Lustre-luxe (E) ☐ Semi-gloss (N)

|                        |            |    |
|------------------------|------------|----|
| 8x10 print             | \$5.50 ea. | \$ |
| 11x14 print*           | 11.00 ea.  | \$ |
| 16x20 print**          | 15.95 ea.  | \$ |
| 20x24 print** (E) only | 21.95 ea.  | \$ |

Postage & handling: 8x10 add 10% (Minimum: \$1.00 Maximum:  
\$5.00) 11x14 add \$2.00 each 16x20 and 20x24 add \$2.50 each.

Note: Add \$2.00 internegative charge if from slide.

\*Print comes in solid wood frame.

\*\*Print is professionally dry mounted on board, then framed in  
wood frame.

## Free



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400. Price includes roll processing, sleeved negative strips  
and color corrected, borderless prints on your choice of  
paper.

Check One: ☐ Lustre-luxe (E) ☐ Semi-gloss (N)

### Size 35mm

|                         |               |    |
|-------------------------|---------------|----|
| 3 1/2 x 5 1/4 (20 exp.) | \$4.65 a roll | \$ |
| 3 1/2 x 5 1/4 (24 exp.) | 5.35 a roll   | \$ |
| 3 1/2 x 5 1/4 (36 exp.) | 8.10 a roll   | \$ |

### Size 120 (10, 12 or 15 exposure)

|               |                 |    |
|---------------|-----------------|----|
| 4x5 (10 exp.) | *\$3.30 a roll  | \$ |
| 4x5 (15 exp.) | * 4.20 a roll   | \$ |
| 5x5 (12 exp.) | **\$3.30 a roll | \$ |

\*2 1/2 x 1 1/4 (15, 30 exp.) and 2 1/4 x 2 1/4 (10, 30 exp.) negatives  
produce 4x5 prints.

\*\*2 1/4 x 2 1/4 (12, 24 exp.) negatives produce 5x5 prints.

### Slide Processing

Price includes professional processing and mounting. 35mm  
Ektachrome film is plastic mounted. Kodachrome, Fuji, GAF,  
Focal, Fotomat and 3M film is mounted in 2x2 board mounts.

|                 |               |    |
|-----------------|---------------|----|
| 20 Exp. roll... | \$1.99 a roll | \$ |
| 36 exp. roll... | 2.99 a roll   | \$ |

Note: For Push Processing on High Speed Ektachrome 200 ASA  
to 500 ASA add \$2.20 per roll.

Add 10% postage & handling to items in this section.  
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## Prints from Slides

Your slide is color control printed on Kodak's borderless  
Ektachrome print material.

|                                |            |    |
|--------------------------------|------------|----|
| 2 1/2 x 3 1/2 or 3 1/2 x 5 1/4 | \$ .45 ea. | \$ |
| 5x5 or 5x7                     | .95 ea.    | \$ |
| 8x10                           | 1.75 ea.   | \$ |
| 11x14                          | 5.45 ea.   | \$ |

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## VIEW FROM KRAMER

*Continued from page 52*

Now set the shutter speed with the left-hand dial—anywhere from 1/500 to 80 sec.—again, 1/2 stops are indicated by red dots to the right of the number group. A red dot to the left of the shutter speed readout indicates a fractional exposure of less than one second. A flashing dot at the center of the display means your batteries are running low. Plug the power supply into an AC outlet and charge it up. If it's dead, it'll take 14 hr. for a full charge. Since the shutter is operative while charging, even when the batteries are low, there's no problem.

Now move the switch on the left to



**Operator's eye view** of the Sinar Digital Shutter. Setting dials for speed (top left) and aperture (top right) can be set to 1/2 stops. Selector switches in the white strip indicate it's closed for manual operation, multi-exposure mode and the flash synch is set to fire the strobe at the end of the exposure period. Shutter here is set for B and has counted out an 89-sec. time exposure for manual control. Exposures up to 80 sec. can be controlled automatically.

white and the shutter will open—black and it will close. Let's leave it open for focusing. If you want double exposure, move the center switch down. For single exposures with double exposure prevention, move the switch up to "1."

The control at the right indicates flash timing. Let's leave that alone for the moment. Now move the switch on the right to black. O.K.—you have set your shutter speed and diaphragm. Focus and put the holder in... and stand back. The shutter will close and stop down to the F stop you've set. Pull the slide and hit the microswitch. The exposure will be made with a loud clunk and the diaphragm will automatically reopen. Pull the holder and the shutter will automatically reopen for focusing.

Put in another holder and the shutter will close and the aperture will be reset.

No doubt about it, this is the fastest, most convenient, most accurate shutter ever made for a view camera—bar none. It provides a degree of accuracy and a range of speeds unlike that of any previous shutter. The convenience of its many automatic functions is habit forming.

A few more points: Electronic flash synch must be at speeds of 1/60 sec. or less, or you'll get image cut-off. The loud

*Continued on page 61*

MODERN PHOTOGRAPHY

# Scene-to-head Zoom



From sweeping wide angle scenes to flattering telephoto portraits — and everything in-between — with one amazing zoom lens! It's the Samigon 28-80mm Automatic Varifocal Macro Zoom Lens, and that means famed Samigon optical quality, and 1:4 close-ups too. Light, compact with f/3.5 speed, it's the most versatile lens you can own. Priced so that it's easy to own. See your Samigon dealer or write for information on the Samigon line of lenses and filters. Samigon Div./Argraph Corp., Carlstadt, N.J. 07072

**Samigon 28-80 Zoom**

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| 3 1/4 x 4 1/4 | 45 ea.   | 40 ea.   |
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| 5 x 7         | 100 ea.  | 95 ea.   |
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| 11 x 14       | 495 ea.  | 475 ea.  |
| 16 x 20       | 1200 ea. | 1100 ea. |

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### Color Film Reductions

2 1/4 x 2 1/4, 2 1/4 x 3 1/4 or 4 x 5 to 35mm. 50¢ each

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|----------------------------------------------------|------|
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| 120-620-127 Mounted at 1.10 per roll extra-16 exp. |      |

### 35 MM., 126 Kodachrome Processing

|                        |           |             |
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| 20 Exp. Roll 35mm. 126 | 2.50 Mtd. | 2.25 Unmtd. |
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# A super performance **TAMRON**

## NEW SP 70-210 F/3.5-4 Lens

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From 60 feet away the photographer was able to "track" the horse, and zoom in to compose and frame his shot at the height of the jump. To rapidly shoot his "story board" sequence—at focal lengths of 70mm, 105mm, 135mm, and 210mm. And then—from 30 inches away—to go directly to his fully detailed 1:2 macro shot.

Super performance shots, from infinity to macro—with one smooth continuous turn of the focusing ring. No switch-over buttons. No stops. With a unique *long range* macro working distance (with ordinary macro lenses you're on top of the subject) that makes it possible to use automatic electronic flash.

Amazingly light and compact for a 3X tele zoom, the new Tamron SP 70-210mm can be easily hand-held to follow all the "action". This high speed f/3.5 lens can be stopped all the way down to f/32—perfect for use with today's fast films... and for greater depth of field control. And the resolution in the expression on the rider's face, as well as in the "dark" areas of the horse attest to how far Tamron has corrected the OTF (optical transfer function) curve—especially in the low frequency response range.

**New! Tamron high speed flat field 2x tele converter—**  
Doubles the focal length of the SP 70-210mm lens to make it a 140-420mm tele macro zoom, with continuous focusing from infinity to 1:1 magnification at 30 inches. Without sacrificing the contrast and resolving power of the master lens.

See the *full series* of dramatically advanced Tamron SP (Superior Performance) lenses—including the world's smallest, lightest 500mm Tele Macro—at your dealer now or write for detailed information.

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**TAMRON**

The Super Performance Lens Company

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Photographs of Canadian champion equestrienne Margo Coffin by Herrn Sieberman



210mm



70mm



105mm



135mm



210mm



Macro 30" from film plane

### SPECIFICATIONS:

Focal Length: 70-210mm  
Aperture Range: 1/3.5-4-32, AE  
Angle of View: 34°-12°  
Construction: 16 elements in 15 groups  
Minimum Focus from Film Plane:  
30 inches, 0.75 meters  
Focus at 210mm from front lens  
element: 20 inches  
Macro Magnification Range: 1:2-1:10  
Lens Accessory Size: 58 mm  
Lens Coating: BBAR (Broad-Band  
Anti-Reflection) coating + Dual Layer  
Magnesium Fluoride coating  
Length (at ∞): 6.5 inches, 165 mm  
Diameter: 2.5 inches, 64.5 mm

Weight: 26.5 ounces, 750 grams  
Lens Hood: Built-in, retractable  
Tripod Mounting Ring: (optional)  
Lens Mount: ADAPTALL 2 bayonet  
interchangeable system. Fits most  
35mm SLRs, including: Canon, Konica,  
Minolta, Nikon, Olympus, Pentax K  
and universal thread-mount cameras.

### Tamron High Speed Flat Field SP 2X

Tele Converter (optional):  
Focal length: Maximum focal length of  
lens x 2  
Aperture Coupling Range: f/2.5 - 32, AE  
Maximum Magnification: 1:1  
Construction: 6 elements in 5 groups  
Coating: BBAR multiple layer coating



# Vivitar Series

# 1

How the Vivitar Series 1® 24-48mm f3.8 Zoom Lens simplifies life for the serious photographer.



If you look through a professional photographer's camera bag, you'll find a clutch of wide angle lenses... sometimes more wide angle than telephoto. Why? Because with the extreme angle of coverage in wide angle optics, a difference of just a few millimeters is strikingly evident. The exact focal length is critical in those situations where a wide angle is required.

When a professional first uses the Vivitar Series 1 24-48mm zoom, there is an air of astonishment, then relief. Astonishment at the quality and variety of shots he has made with one lens, relief from that heavy camera bag.

Until now a 2:1 zoom ratio in a wide angle zoom lens was unheard of. The optical and mechanical complexities were just too overwhelming.

To solve these problems, the Vivitar Research and Development Team designed a system that incorporates two independent moving groups and a cammed iris which maintains a constant effective aperture setting throughout the zoom range.

The complex mechanical motion of the various elements is controlled by cams milled into sleeves. In order to achieve tolerances critical to thousandths of an inch, the cams had to be machined on specially-built numerically-controlled lathes.

Last of all, the production engineers designed a program which allows assembly at a cost a photographer can reasonably afford. The Series 1 24-48mm f3.8 wide angle zoom lens can replace your 24mm, 28mm, 35mm, and "normal" lens while providing greater freedom in wide angle composition.

## Vivitar Series 1 Program.

In recent years the demands of space exploration and military applications have exploded the field of optical design. To handle these incredible problems required new sophistication in computer technology and manufacturing capabilities. The Vivitar Series 1 designers have applied this recent knowledge to a series of lenses capable of setting new standards in photographic optics.

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# Instant Pictures

by Weston Andrews  
with David L. Miller

**Instant reactions upon viewing  
and testing Kodak's latest  
products—not bad at all.**



Elsewhere in this issue you'll find MODERN's editors' report on the PMA (Photo Marketing Assn.) annual trade show (page 110). This rite of spring serves nobly as a stage on which most manufacturers trod out their brand new products. Invariably, Eastman Kodak is among the more prominent exhibitors to show off new items, and 1979 was no exception. But—and let us pause a moment to savor it—this year the giant from Rochester put the great majority of its new products eggs in the instant photography basket. Like the month in which you are reading these words, those new products—three cameras, a flash unit, and a new film—will soon be busting out all over.

As PMA dawned upon a blustery, snow-threatened Chicago, we were able to get our hands on the new goodies. We'll get to the cameras—Colorburst 50 and 250, Handle 2—and flash a little later on. To us, the big news was in the film, hereinafter to be known as PR 10 Instant Color Film. Most significant was Kodak's promise of sharper pictures and better colors obtained in half the developing time with the new emulsion. It will replace the current PR 10 Instant Print Film, leading to some speculation that other (non-color) film types are being considered by the boys in Rochester.

Physically, the film packs and prints, with their Satinlux finish and rounded corners, are the same and will still fit earlier Kodak cameras: EK 4 and 6, Colorburst 100, 200 and 300, and Handle. Speculation aside, we had to see for ourselves. So, armed with a goodly supply of the new film, and our usual complement of hardware, we set out to give the new baby a quick but demanding workout.

First of all, how soon after you press the shutter button must you see the print for it to be called instant? When Kodak entered the picture in 1976, challenging Polaroid's SX-70 non-peel-apart, self-contained instant pictures, a real horse race ensued. Our first tests ("Instant Kodak vs Polaroid", Aug. 1976, page 98) established 3-4 min. as minimum waiting time

before we could start making judgments on exposure. Before a true evaluation of color could be made, you had to wait 8-10 min. At that there still could be changes over the next several hours. Later on ("Instant Pictures," Mar. 1978, page 8) Polaroid speeded up their process, producing a print that could be passed around for viewing 4 min. after ejection from the camera, despite significant changes in the following 4 min. or so.

I decided to compare my first batch of PR 10 Color Film with the most recent lot I had of the (by now) "older" Print Film. This would also give me the chance to judge what the new cameras have to offer. Digressing back to the cameras for a moment, I found the Handle2 to be the familiar fixed-focus, crank-processing body improved with the addition of extended exposure range from 1/300 sec. down to a long 2 full sec., giving you the added opportunity for taking natural light pictures even after the red warning light appears in the finder (when the meter calls for 1/15 sec.). Considering the fixed lens aperture of f/18, that works out to about six additional f/stops. The Handle2's lens is actually a 100mm f/12.7 but you don't get that wider aperture until you insert a FlipFlash or Kodak Instant Flash, Model A into the camera's flash terminal.

The new Colorburst 50 is a non-focusing, motor-driven (print ejection), slimmed-down version of the original EK-6 type camera. Its overall dimensions are about the same, minus the awkward bulge at the bottom front and the non-functional padded "dashboard" panel on the top front. The non-focusing three-element 100mm f/12.8 lens is actually a reverse telephoto, allowing the light to travel a greater distance inside the camera so that it can bend around the two mirrors and onto the film. Two apertures—f/18 and f/12.8—are programmed with the electric shutter in the daylight mode for the same 2-1/300 sec. extended speed range as the Handle2.

### See no motor, hear no motor

It's all powered by one (not two as in the EK-6) Size J battery. Kodak's first motor-driven, fixed focus camera (comparable to Polaroid's Pronto! OneStep) incorporates a number of invisible improvements, notably a quieter motor and an easier-to-use, Gallilean-type viewfinder. Even with the larger lens aperture it may not be an available-light system, but the film's speed of 150 does allow for some dim outdoor and room available-light shooting. There's also a tripod socket on the side and the spring tension of the shutter release has been lessened.

If the snapshooter learns how to brace his Model 50, he'll be able to make some exciting pictures. Or, he can resort to the new Model C Instant Flash that plugs into the FlipFlash-type terminal on top and is attached via a screw on the side. The C,

*Continued on next page*





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## INSTANT PICTURES

Continued from previous page

similar to the four-AA sliding flash unit built into the Colorburst 300, provides fill-flash as well as action-stopping. The last of the new cameras—Colorburst 250—amounts to the smaller, slimmer 50 plus a built-in Model C Flash unit.

And now back to our film tests. I chose the 50 and C Flash for comparison testing against the original EK-6 and Model A flash, the latter loaded with the older film. By holding the shutter button down after exposure with each camera, I could release both test pictures simultaneously and time the action. The difference was dramatic.

The new film (all tests made at room temperature—70°F) produced its first discernible cyan image after 30-35 sec. During the next half min. the magenta and yellow dyes transferred rapidly and there was a faint but complete image. After this first full min. the old film was still blank white. Here's how the following minutes shaped up:

| Time (min.) | Old Film                                                                                  | New Film                                                   |
|-------------|-------------------------------------------------------------------------------------------|------------------------------------------------------------|
| 1.5         | First cyan image                                                                          | All dyes present and readable for exposure judgment        |
| 2           | All dyes present but faint                                                                | Increased saturation                                       |
| 3           | All dyes readable for exposure judgment                                                   | Not complete but suitable for viewing                      |
| 5           | Not complete but suitable for viewing                                                     | Nearly complete saturation (compared to 20-min. old print) |
| 8-10        | Essentially finished but will gain density over next 30 min. to be comparable to new film | Little or no expected change over next 30 min.             |

In my tests the new film had a cooler balance but there was a noticeably better—cleaner—separation of the colors. There are obviously more vivid blues, making skies a little overwhelming, distinct yellows and oranges, and a more definite separation of the many hues of green-yellow and blue-green.

The new prints were markedly sharper in appearance, but that subjective evaluation needs some defining. As all camera-to-subject distances were carefully measured and any focus miscalculation ruled out, I was at first taken aback that a non-focusing lens (at its optimum 4-8-ft. distance) was producing the sharper print. Looking with the naked eye you would concede the resolving power of the new film was in-

Continued on page 61

MODERN PHOTOGRAPHY





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## INSTANT PICTURES

Continued from page 58

creased, examining such areas as hair patterns, eye lashes and cloth textures. But beyond that, the clarity of color adds definition to details that adds an overall snap to the image.

Just how did Kodak manage this? Structurally, the new emulsion is the same as the old, with the same basic 18 layers. To review briefly: Starting at the back of the print, the light passes through the tinted cover sheet (which can be varied with each batch to provide the proper color balance) and the Estar support, the acid layers and timing layers, and the ultraviolet layers to reach the light sensitive layers (see "Instant Kodak vs. Polaroid," Aug. 1976, page 104).

So, what's new? The blue, green and red sensitive silver layers; the respective yellow, magenta and cyan dyes layers; the separating oxidized developers; and the scavenger coatings have all been reduced in size to half the thickness of those in the



**The fast and the slow of it:** After 90 sec. of simultaneous development the new PR 10 (right) is safely leading by a length.

original film. To accomplish this Kodak had to develop finer grain silver halides, half the original size, and newer, more efficient dyes (still of the AZO type) matched with more reactive dye releasers and a new developer. This thinner, finer structure requires less silver halides and dye releasers and, thus, less time for the process to be completed. In addition, the thinner structure means less distance, and consequently a straighter path, for the dyes to travel on their way to the viewing surface.

Using the new instant accessory back for a 4 x 5 camera, I was able to control my test exposures through a single, high quality lens, making exposure series in half-stop increments to see if the new film has the same exposure latitude as the old. I made the series by available window light with long exposures of 1 sec. While the exposure latitude remained very closely the same, there was a marked increase in contrast with long exposures with the new film losing some detail in the highlights and shadow areas. The prints take on a certain dramatic value, but in a soft light the qual-

*Continued on next page*

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#### VIEW FROM KRAMER

Continued from page 54

sound effects during operation proved startling and disruptive during portrait sessions. But to the working pro it will save time and a lot of operating fatigue.

We don't have the whole story yet—a series of plugs on the left of the shutter remains not fully explained.

It has been suggested by Sinar that a plug-in module will be available that will trouble-shoot the entire shutter for servicing, although limited trouble codes are already built in to the digital display to locate common problems. It has also been suggested that controls will be available to extend exposure ranges even further, providing reciprocity failure compensated aperture and shutter-speed settings.

But what is most intriguing is the embarrassed silence that the Sinar people display when questioned about the plugs in detail. It leads to all sorts of speculation. The Sinar shutter takes the time-proven view camera and begins to introduce the kind of electronic automation that has made modern SLRs what they are today. We can expect further sophistication from Sinar—maybe even automatic through-the-lens exposure systems that couple to the Sinar Digital shutter. It's clearly in the future.

One last detail. The Sinar digital shutter cost \$2535, plus \$101 for the charger. Well, what did you expect?—THE END

#### INSTANT PICTURES

Continued from previous page

ity is lost. This, then, is the inevitable price to be paid for the fast developing time.

In time I will make a more definitive study of the new film as to filter responses and under varied lighting conditions. The tip sheets for both films are identical regarding handling, temperature, etc. While not stated, the Exposure Index stays at 150. Kodak claims the stability of the new film has been improved. I'll be keeping a watchful eye on this too.

Summing up, Kodak's PR 10 Instant Color Film has a more readable image after 90 sec. for exposure judgment than Polaroid's SX-70 which, at that time, is still dominated by the yellow. At the 3-4 min. mark, when you're ready to pass around the prints, the Kodak picture has a more balanced color rendering while the Polaroid is still on the warm side. But there are still some changes that will take place in saturation and density in both films during the first 24 hrs. For the most part, they will enhance the prints.

So the battle between the two instant giants is joined again (as if it ever had stopped). That means more choices and more decisions for the instant photography fan to make. It also means that said fan can only benefit from this increased technological competition.—THE END

MODERN PHOTOGRAPHY



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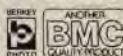
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## the camera collector by Jason Schneider

**The Contarex saga, part II; wherein the Olympian leitmotif develops along Wagnerian lines, culminating in futuristic visions and ending in tragedy.**



Last month we left Zeiss-Ikon in the awkward position of having developed a magnificent 35mm anachronism of heroic proportions only to be assaulted in the marketplace by hordes of Japanese SLRs that were inevitably cheaper and occasionally better thought out. And how did the colossus of West German optical technology respond to this un-

provoked attack? In the only way it knew how—by bringing out a series of ever more intriguing Contarexes, all in the same grandly Teutonic mold.

The first model to make its debut after the original selenium-metered "cyclops" (reported in excruciating detail in last month's opus) was the Contarex Special of 1960. What was so special about it? Well, to be succinct, it had an inter-



**Magnificent but meterless**, this Contarex Special is fitted with (collapsed) waist-level finder, fetches \$450 with 50mm f/2.

changeable pentaprism, switchable viewing screens, and no meter. Granted, it would have been nice to have one's built-in meter and screen interchangeability too, but this was a mechanical impossibility given the limitations of the original Contarex design, which had much of its complex metering mechanism protruding from the front of the prism housing! Besides, the Special

had considerable merit as an element in the Contarex system even though its bare specifications seem pretty pedestrian.

In terms of control placement, the Special is virtually identical to the original model, retaining such distinctive Contarex characteristics as finger-wheel aperture adjustment, shutter-speed dial concentrically under the manual exposure counter, shutter-release button atop the wind-lever pivot, and removable back or (optionally) interchangeable film magazine. Happily, its interchangeable-prism-and-screen system is executed with characteristic Zeiss finesse. To remove the prism, you push down on the ridged tab located about half an inch below the eyepiece bezel and the entire prism housing springs back a bit so you can slide it backward and lift it off. You can't mistakenly push the prism-removal button either, since it's protected by a tablike metal guard directly above it. With the prism off the camera, screen removal is exquisitely simple—just hook a finger under a tab at the rear of the screen unit (there's a spring-loaded locking catch built into it), hinge the screen up and forward on its front locating rod, and lift it out. In addition to being operationally and mechanically superb, the Special's screen changing system approaches optical perfection as well. The screen itself is precisely located at three points (two small "claws" at the front of the screen frame grab onto

MODERN PHOTOGRAPHY



• *The Great Divide* is written by avid climber, skier and outdoorsman Bryce S. Walker  
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the aforementioned locating rod) and the prism-mounting system is equally robust—there's a single pin at the front of the prism housing and two more pins under its rear section that slide into slots to hold the prism in precise parallel alignment to the screen. Overkill? Perhaps, but it's a far superior arrangement to the "tweeze out" and "drop out" screens that grace many a modern SLR. Oh yes, I almost forgot, there's one tiny snag. Since the screen unit incorporates a thick condenser glass atop the actual screen, it's quite tall, and to keep prism height reasonable, the prism itself has been made somewhat smaller than the one found in other Contarex models. The result? The finder only shows about 83 percent of what you get on film.

In 1967, Zeiss finally got their behind-lens metering act together and brought out a substantially revised Contarex, the Super. This open-aperture-metering SLR had its CdS cell placed at the bottom of the mirror box and took *direct* readings of light passing through the lens (not off the viewing screen) via a beam-splitter and semi-silvered spot in the center of the mirror (Leicaflex SLRs employ a similar system for "limited area" readings). To meter with the Super, you first set your ASA (6-1600) on a scale located concentrically around the rewind crank, turn the meter on with a lockable switch under the left side of the pentaprism (later Supers had the switch placed un-

der the wind lever), select a speed by lifting and turning the shutter-speed dial under the wind lever, and match-needle meter by turning the usual "focusing-wheel type" aperture selector dial. You even have your choice of metering in-



**Built like the Brooklyn Bridge,** Contarex's prism removal system's operationally simple and optically beyond reproach.

der the wind lever), select a speed by lifting and turning the shutter-speed dial under the wind lever, and match-needle meter by turning the usual "focusing-wheel type" aperture selector dial. You even have your choice of metering in-

that a green band is placed over the meter needle to obtain the correct exposure. All things considered, the Contarex Super's metering system was well thought out and quite convenient—the "external" metering index is not the most legible I've encountered, but the one in the finder is very easy to see, and is one of the few of its era to display set shutter speeds (in white-on-black numerals) in a little window below the aperture scale.

Changing the meter battery (one PX-13 or PX-625) on this camera is a fascinating (not to say unique) experience, since the little devil resides in a compartment under the mirror. Here's the procedure—cock the shutter, push a small button next to the wind lever forward to lock up the mirror, lift a small hinged plate (it's easy), and fish the battery out with your digits. It's a better engineered system than similar below-mirror battery compartments in modern SLRs (you know who we mean). The Super's viewing image, incidentally, is reasonably bright, quite contrasty, still has rounded corners and is, of course, still afflicted with the infamous Contarex brown-out syndrome. That's right folks—with all that technological legerdemain, this machine still lacks an instant-return diaphragm (i.e., you have to wind the shutter for the diaphragm to open to full aperture for viewing).

Of course Zeiss would not want to  
*Continued on next page*



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## THE CAMERA COLLECTOR

Continued from previous page

alienate professional photographers who might be attracted to the Contarex because of its superb line of Zeiss lenses, so a year before the Super was introduced, the world was blessed with yet another Contarex—the Professional. What made it so? Well you are undoubtedly familiar with the fact that professional photographers hate anything as mundane as built-in exposure meters, so the Contarex Professional had none. How about a removable prism like the Special? Nope. However, as with all but the earliest Contarexes you can switch screens via a hinged frame atop the mirror box à la Contax RTS. Like the Super it has a hot shoe, and our particular example has a shutter dial you don't have to lift before you turn (many Contarex fans complained about this inconvenient setup and it was changed to a more facile turn-and-click dial on later models).



Sophisticated behind-lens meter and finder readouts mark the Contarex Super. Lens is rare 35mm f/4 PA Curtagon. Outfit currently brings about \$850.



A demeterized Super? Yep, but this Professional's 135mm f/4 brings price to \$450.

What else can you say about the Pro? Not much. Ours is fitted with a Fresnel screen much like the Super's except that instead of a microprism collar surrounding a central split-image rangefinder there's a diagonally-split central microprism separated by a thin bar which is actually a cylinder. This system, which also found its way into some Icarex and Rollei SLR models, creates an area of oblique distortion in subjects that are out

Continued on page 71

MODERN PHOTOGRAPHY



# SIGMA MACRO 80-200mm f/3.5 ZOOM

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### Technical Data:

Aperture Range: f/3.5-f/22

Construction:

14 elements in 10 groups

Coating: Sigma Multi-Layer

Angles of View: 30° - 12° Diagonal,

25° - 10° Horizontal,

17° - 7° Vertical

Min. Focus: 42 cm (16.5") from front element;

66 cm (26") from film plane

Field Size at Min. Focus:

96 × 144 mm (3.8 × 5.7")

Maximum Magnification Ratio: 1:4

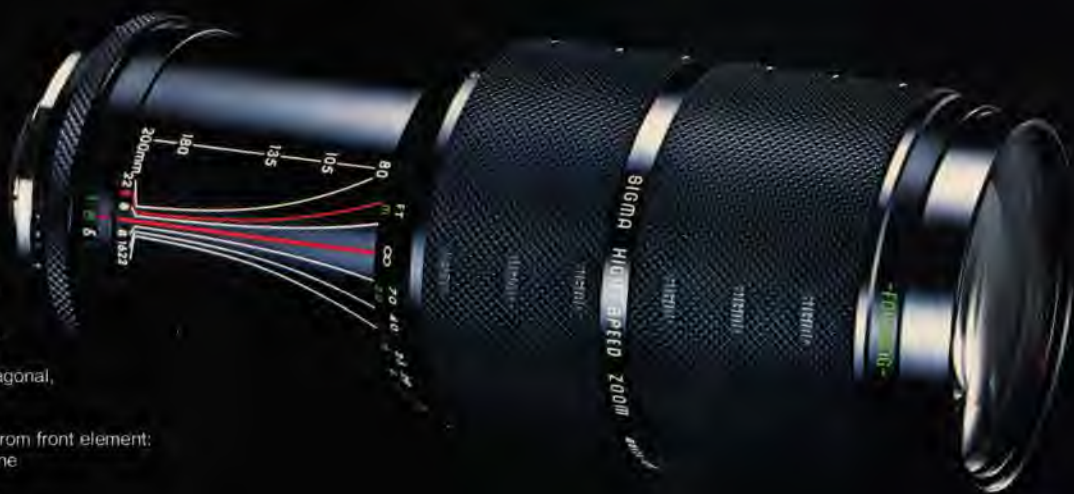
Diaphragm: Fully Automatic

Lens Hood: Screw-in, supplied

Filter Size: 62 mm

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both color and black and white.

Although the 356 has several advanced features in common with the Vivitar VI, don't think that it's simply a scaled down version of the professional model. The 356 is engineered for an entirely different kind of use. It's compact, portable, and storable in a

relatively small space. It quickly breaks down into three parts without tools; enlarger head, column, and baseboard. Assembled, the three components interlock into a rigid, stable structure. Once you've set it up the first time, you'll be able to assemble it in a couple of minutes.



Unlike the Vivitar VI, which is intended for permanent installation in a full-time, high-volume darkroom, the Vivitar 356 is at



home in any bathroom, kitchen, or laundry room you can make light tight.

The Vivitar 356 is complete as it comes from the packing case. All you need to begin making color and black and white prints up to 11" x 14" on the baseboard (aside from paper and chemicals) is the enlarging lens of your choice.

If you're ready to get into high-quality printing, see the Vivitar 356 first. You'll be a step ahead before you make even your first enlargement.

**Vivitar<sup>®</sup>**  
**356 ENLARGER**



## THE CAMERA COLLECTOR

Continued from page 68

of focus and is an effective focusing aid.

Another system common to the Super and Pro was the "blitz-matic" flash system, which worked in conjunction with two "blitz" lenses—a Distagon wide-angle and 50mm f/2 Planar. Normally these lenses were used in non-blitz mode and two yellow deltas at the rear of the lens barrel at about 10 o'clock were aligned. For autoflash photography, you pressed a small button under the rear of the lens, and rotated the rearmost part of the lens barrel about 180° clockwise until the appropriate flash guide number appeared opposite the yellow delta at the rear. Yes, this was one of those conventional mechanical autoflash systems that selected different lens apertures depending on the focusing distance set. Not only that—if you attempted to focus too close for even the smallest lens aperture to provide the correct exposure, you'd find you couldn't turn the focusing ring past a certain point. Indeed, if you select a guide number of 260, you can't focus closer than about 11 ft. The real beauty of the blitz-matic came when you used it with the Super—as soon as you set a guide number, the camera's metering system would immediately turn off to conserve battery power. Neat.



**The works.** Contarex SE's shown with Tele-Sensor providing exposure automation, plug-in shutter-speed-readout meter, motor drive less battery pack. Price: \$1,300.

And what is the culmination of the saga—to what Olympian heights did Contarex development proceed before its timely demise? Well, there was the last, and in many ways the greatest Contarex—the SE (for Super Electronic), a machine which indicated Zeiss's *thinking* at least was headed in the right direction. Had this camera benefited from to-

Continued on page 148

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# KEPPLER'S slr notebook

## **Nikon builds a real cute SLR. Is it as good as a professional Nikon? Does it have to be?**

In the next few years we will have to be tolerant of the SLR camera makers who are going through the throes of an economic revolution like you wouldn't believe. Normally, I do not trouble you with such matters. We examine the cameras and equipment, give advice and counsel on it, accept it or reject it.

However, things ain't what they used to be. In an effort to increase sales mightily—thus bringing down camera unit costs at the factory and continuing to keep prices incredibly low—almost every SLR maker is being forced into vastly increased camera production. The more produced, the cheaper each camera becomes and the lower the price at which it can be sold. There is only one cloud on the horizon, fly in the ointment, lump in the stew: Once produced, the cameras must be sold. To sell more cameras, the market must be increased. To increase the market, new buyers must be found who never before considered an SLR as their kind of camera. And that's why your TV channels now abound with commercials for Canon, Pentax, Minolta (and will soon be joined by Nikon). Aim: to convert the vast, unwashed American TV-watching public, accustomed to being bombarded with headache remedies, underarm deodorants and detergent commercials that they may rush right down to their favorite store and buy an SLR.

Now, while the camera makers would dearly love to hypnotize each TV viewer into purchasing SLRs costing \$400 or more, they have no more realistic chance of doing so than Rolls-Royce would trying to create a run on \$135,000 automobiles. Bargain cameras are what the general public menu calls for, and bargain cameras are what you are going to see (and if you want, get). Following the highly successful take-off in sales of the Canon AE-1, every major SLR camera manufacturer (including Canon) went to work on crash programs to produce new, less expensive and less feature-laden models of their already-available cameras. We thus have the Canon AV-1 (re-

## **New breed: Mostly less for less**



By switching to aperture-preferred automation only, Canon offers an auto SLR at a price even lower than AE-1.



No built-in manual speeds, no TTL flash metering allows Olympus to offer auto-exposure SLR sometimes under OM-1 price.



The exception: Konica FS-1 has built-in winder, other extras (see "Modern Tests") but at higher price than others here.



Shutter, aperture priority retained in XD-5 but there's no wind signal, built-in blind, fewer finder goodies.



Looks like the XG-7 but has no memo holder, removable back. Has simpler LED finder system, lower price.

ported on in the April issue), Olympus OM-10 (in the November 1978 issue), Minolta XG-1 and XD-5 (in our Show Report, page 110, this issue). A glance at the mail-order store prices in the back of MODERN will reveal just what incredible bargains these cameras are. Are they for you? Maybe.

I've received many a letter grumbling about my enthusiasm for the high-buck items and complaining that photographers can't afford, don't need or desire all those thingamabobs camera makers are wont to load on cameras, and why doesn't someone pay attention? In the March issue ("Keppler's SLR Notebook," page 54), I did pay attention, to the tune of bargain SLRs under \$175. But now we have a new breed of SLRs—all auto exposure with motor wind and dedicated autoflash provisions, minus many a thingamabob and designed with the tyro in mind. If you can jump on the bandwagon and make one of these camera your own true love (either as a one and only or as a second love), so much the better. Take advantage of the market's distress cry to the general public. We will be testing those new cameras which are sufficiently different than the more expensive models, telling you what you gain and what you lose and just how





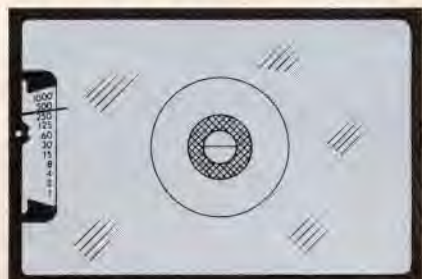
Something really different from Nikon provides one of the smallest, certainly the lightest SLR with simplified controls, audible signals, low-cost compact lens line, add-on motor, dedicated flash. Can you learn to love an easy camera?

you can get around some of the possible built-in limitations.

So far the score is as follows: The new Canon AV-1 is really different in exposure operation than previous Canons, although it's built into much same Canon AE-1, AT-1 body style. The Olympus OM-10 looks much like the OM-1 and 2, but is very different in features and exposure. The two new Minoltas are largely offshoots of the famous XG-7 and XD-11 with fewer features and lower prices. (Pentax is resting with its ME at the moment, putting all its extra energy into the Pentax Pocket 110 SLR cameras.)

This leaves us with three cameras yet to go: The Konica FS-1, a radically different concept and the only camera to attempt to offer more instead of less in terms of features, is, not too surprisingly, at the top of the price pinnacle of these. The Konica is being treated this month (or more correctly you are being treated to it) in "Modern Tests" on page 120.

We are now down to two very radical



Nikon EM finder shows shutter speed set, left-hand diode lights when flash is recycled, blinks if range is wrong.

approaches to popularizing the SLR: the bold new Nikon EM and the incredible Hanimex Flash Reflex 35. Each is a very different effort. Comparatively, one might be tempted to say I am going from the sublime to the ridiculous in including such disparate cameras in the same discussion. In truth, I have never found any camera truly sublime and I don't find the little Hanimex ridiculous. Limited it may be, but ingenious it also is.

And so, without more ado, let's first examine the Nikon EM—a camera with which Nikon admittedly hopes to go after the mass market, and also put a dent into the sales of the Canon AE-1, Pentax ME, Konica TC and Minolta XG-7. One of the EM's principle virtues is price. (No, dear reader, EM does *not* stand for "Economy Model" but rather "Electric and Motor".) Never before has a Nikon SLR been available at such a level (possibly selling in some stores at below \$250 with lens). There will be a new set of lenses. Never before have Nikon-made lenses been available at such figures.

Now, if Nikon were just selling its name and low price it could have offered just a block of balsa wood with a Nikon nameplate. On the contrary, Nikon began creating the specifications of the EM some 2½ years ago. It has a die-cast aluminum alloy body, polycarbonate, glass-fibre-reinforced top plate and lens surround, accepts all Nikon AI (and other-make Nikon AI bayonet) mounted lenses and provides full aperture-preferred auto exposure through a center-weighted silicon photodiode-cell meter-

ing circuit. While most SLRs have gone to great lengths to make their plastic top plates resemble chromed or black enamel metal, Nikon has not. The Italian designer who created the exterior cosmetics decided to call a plastic spade a plastic spade. The wind lever has been custom contoured to be efficient and comfortable and good looking, but no effort has been put into transforming it into what it is not.

Since the camera will (hopefully) next month be the subject of a full "Modern Test," we will slip to just those features which are important and set the Nikon EM apart from other Nikons. The body is one of the smallest SLRs around—just a hair larger than the tiniest, the Pentax ME—and is definitely the lightest in weight at 21 oz.—some 4 oz. lighter than an OM-2. How did Nikon accomplish this? Certainly with more plastics and lighter metals. There are 676 parts and 98 screws in the EM. The Canon AE-1 has been counted out at 1037 parts with about 162 screws—and the Canon is a highly economical camera to begin with.

There certainly has been no skimping on the choice of a Seiko MFC metal-blade electronic shutter with speeds from 1 sec. to 1/1000 sec. and the bright



No manual shutter speeds except 1/90 sec. for flash and when batteries poop. Finger points to battery check button and adjacent LED check lamp.

viewing image with K screen pattern (central split-image rangefinder, microprism collar, full focusing screen). In the finder there is a good size, but not overwhelmingly large shutter-speed scale (and no aperture scale—an economy) but additionally the EM has a bright red LED which lights when the dedicated SB-E flash unit is fully recycled. Should you choose an aperture outside of the aperture-set flash range, the LED flashes to warn you—certainly an extra not available in any other Nikon SLR and a boon

*Continued on page 78*



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# Now...America's pioneer announces a completely of home study for to turn a hobby into

For more than 60 years, New York Institute of Photography has helped promising amateurs become skilled pros. Now a remarkable new "Person-to-Person" concept adds an exciting dimension to NYI Training.

Here's your chance to graduate from the "snapshot" class and put your creative ability to work. Never before has training in photography been made so inviting, so convenient, and so easy to understand for the ambitious at-home student.

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# photography school new, enlarged program people who want a rewarding career.

**H**ow often have you wished you could take pictures like professionals do? Pictures that win prizes. Pictures that make photographers famous. Pictures that earn many people an excellent living!

Why envy this talent in others? NYI can help bring out talent you may already have but never suspected.

NYI has not only made training at home more practical than ever before . . . it has also made learning a lot easier. Here are three reasons why:

**1. NEW Voice-on-Tape Lessons.** NYI's exclusive "world of tomorrow" audio teaching goes hand in hand with printed lesson materials. The voice of your instructor guides your study on a cassette player supplied with your course, leaving your hands free to examine photographs, manipulate your camera, or turn pages of text. It's almost like being in class—except you're a class of one—and you can have "instant replay" whenever you want it.

**2. NEW "Person-to-Person" Critiques.** Of course, you would expect to be given periodic photo assignments in a course of NYI's thoroughness. What comes back to you with your photos, however, is much more than you would expect. You receive a cassette tape with the voice of your instructor, analyzing your work, telling you what's good and what can be improved. It's amazing how much stimulation and encouragement you get from this kind of "living" contact—and how much it accelerates your learning!

**3. NEW Magnificently Produced Texts.** NYI's lesson materials always keep pace with the times. This time we think the school has outdone itself. The new text is not merely revised here and there but is rewritten and redesigned so that it reflects modern photographic art and techniques more completely than ever before. The pages are big, BIG—the size of salon prints. The many photographs by masters like Ansel Adams and Henri Cartier-Bresson are not only beautiful to look at but are there to teach you to see as sensitively as they see.

## Get all the facts

If you are serious about becoming a really good photographer, you owe it to yourself to get the whole story of NYI's new course. You will find it all in a beautiful new color booklet which is yours for the asking. In it you will also see some striking examples of our students' work, along with their inspiring success stories. Mail the attached coupon today. No obligation; no salesman will call.

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# KEPPLER'S **slr notebook**

Continued from page 73

particularly for tyros who often misuse autoflash units.

What is more importantly missing than an aperture scale, however, is manual exposure control. But it ain't "all automatic or nuffin." There is a small button at the front of the camera which, when pushed, provides 2 f/stops additional exposure for backlit situations. However, for any experienced photographer, this simple control isn't enough. While the camera doesn't have any auto-exposure-compensation dial nor does it sport an exposure memory hold, you can get around these absences. How? By giving the ASA film speed dial a twist or two. You can add or subtract any amount of exposure by adopting a higher or lower ASA index (but remember to return the ASA dial to its regular position afterwards). While this may not be as convenient and neat a solution as manual speeds, auto-exposure compensation or an exposure-hold memory lock (and there's no warning in the finder you're using it) the changing of the ASA setting does work.

What may at first sound like a silly idea is on the plus side. When the camera shutter speed falls below 1/60 sec. and

you might need a tripod or similar support, or you go into overexposure because of too much light, you just see this on the scale in the viewfinder. The camera has a built-in beeper that chirps a warning! All of us who have ever ignored scales, in the heat of taking pictures will appreciate the chirp except when attempting to take long exposures where quiet must be maintained—in a concert hall for instance. To beep or not to beep it is the question—and we'll be looking into it more thoroughly next month.

The Nikon MD-E single-shot and se-

new lenses are built for what Nikon feels is a superiority to inexpensive and moderate-priced optics by independent lens makers but not up to the same standards as the vaunted Nikkors. The E series well may be all any amateur needs, as good or better than they need be. I suspect that resolution will be high but distortion slightly greater than one might expect from Nikkors, possibly about the same or slightly better than you might expect from moderately-priced independent-makers' lenses. Again, we shall see. There will undoubtedly be more lenses in the E series. I cannot imagine such a



SB-E flash has extra pin connectors. Front is plain but back has info on aperture range with each ASA speed film.



Something new too for winders and motors the MD-E uses AAA cells, six of 'em instead of the usual larger AA cells.



No covers to remove. Just attach motor. Odd-ball post at left is handgrip only but really makes holding more secure.

quence Motor Drive (we would class it as a motor winder) is neat, forms an integral part of the camera contours and when attached to the camera is probably the lightest camera winder combination available. It lists at \$125.50 but will be seen around for under \$100.

We've left the new lens line for last. The 50mm f/1.8 six-element normal lens (\$121.50, suggested list), 35mm f/2.5 five-element wide-angle (\$145.50) and 100mm f/2.8 four-element tele (\$194.50), which form the first group of new Series E compact, budget-priced lenses, are not marked Nikkors. They read "Nikon Lens" on the front ring. Granted, they are mounted in plastic barrels rather than metal and don't have the meter attaching prong for older discontinued Nikons and Nikkormats. But are these the only differences between them and the higher-priced AI Nikkors (which also fit and work nicely on the EM)? The new 50mm f/1.8 Nikkor (six-element) retails for \$170.50. The new 50mm f/1.8 Nikon Series E is \$121.50. What goes? While we will have more concrete info—after we go to this equipment with screwdrivers, wrenches, optical benches and picture taking tests—it is my own optical gut feeling that these



New 50mm f/1.8 Series E Nikon lens is even smaller than recently introduced small, compact 50mm f/1.8 Nikkor lens.

series without a moderately-priced zoom.

At the rear of each E series lens (and every Nikkor AI but not those retrofitted or made by others) is a small lug which keys into the camera the maximum aperture of the lens needed to operate the blinking autoflash-aperture-range warning LED signal. Among the few current Nikkor lenses that can't be used are the rare ones which require deep penetration into the Nikon camera body with the mirror swung upwards—the OP Fisheye Nikkor is one. The EM has no mirror lockup control.

If the E Series lenses have been built to a certain specification of quality and capability equal to what any amateur might need but possibly not up to the

Continued on page 86



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# WHAT'S WHAT WHAT'S WH

## Cameras in China: How 'Bout A Leica Copy For \$2,500?

Even before the Bamboo Curtain lifted *vis a vis* the U.S., we were seeing made-in-China cameras like the Seagull copies of the Minolta SR-2 and the Rolleicord.



What looks like a cross between a Leica M series and a Canon rangefinder, and accepts bayonet-mount lenses? Why, a Red Banner, of course!

Now, apparently, the Chinese are intent on updating their line of copies. Like, would you believe, the Leica M-3 with a bit of Canon VII rangefinder thrown in.

The Leica/Canon look-alike is called the Red Banner 20. Our photo of it comes from William C. Sexton, who checked out the Chinese photo scene for us while on assignment covering the Boston Symphony Orchestra's most recent visit. He

reports that Chu Yung-Ching, staff photographer for *China Reconstructs*, uses one along with his Leica M2 and Hasselblad 500CM. The Red Banner has a Leica-style bayonet mount and accepts three Chinese-made knock-off lenses: a 35mm f/1.4, a 50mm f/1.4 and a 90mm f/2. It's put together by hand at the Shanghai No. 2 Camera Works.

Ready for the price? 4,000 yuan, or \$2,500 at the rate of exchange during Sexton's visit.

[Our correspondent in Hong Kong has seen the same camera in a photo shop there, and for a lot less money: about \$800. Shows what a little friendly trading can do. Trouble is, there are only three Red Banner outfits in the whole of Hong Kong, and the Chinese apparently don't plan to flood the market with exports. Undeterred, our correspondent bayo-

snapping each other in front of local landmarks with old twin-lens reflexes, Sexton found out that the camera shops rent them at cheap weekend rates. Mao's tomb is a favorite backdrop.

While covering the orchestra's tour, Sexton and his companion noticed that one Chinese photojournalist never seemed to change film, leading to the suspicion that he was shooting with empty cameras. But no, on departing Sexton and company received from their Chinese counterpart little envelopes containing the negatives of candids he had shot of the American party.

## The Model's Mad . . .

The photographer's busy making sculpture and the photo lab has a \$2 million suit on its hands. The way we hear it, the whole thing started when Gayle Kind, the model, posed semi-clothed for a sculptor looking to take a shortcut: instead of paying the model for standing there while he worked, he'd photograph her and work from the pictures. He dropped the film off at Berkey Professional Labs of Hempstead, N.Y.

At the lab, the suit alleges, two employees made duplicates of the pictures. These, the suit also contends, were then circulated far and wide by the alleged perpetrators, even in Ms. Kind's own neighborhood. She's asking for damages on the ground that her ability to earn money as a model has been impaired.

## Let's All Get Small

How come, since Kodak HQ is in the good ole US of A, does Europe have 'em and we don't? We're talking about small-sized batches of Kodak color print processing chemicals, something we've been campaigning for for quite a while.

In Europe Kodak recently began marketing beginners kits that contain 1 qt. units of ready-to-use solutions for printing from negatives onto Ektacolor 74RC paper, or for printing slides on the European version of Ektachrome paper. The kits also include three graduates, a pack of paper, instructions and a waterproof felt-tipped pen. Here we're still stuck with buying 1 gal. mixes to do the same things—and we've yet to get a felt-tipped pen. Come on, Rochester, the ball is in your court!

*Continued on page 132*

MODERN PHOTOGRAPHY



In Hong Kong: Red Banner fitted with a Leitz 90mm f/4 Tele Elmar.



# Take me along.

## FOR AVAILABLE LIGHT.



## FOR ELECTRONIC FLASH.



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## Kodak Ektramax f/1.9 pocket camera

Imagine the pictures you can get with a fast f/1.9 lens and ASA 400 film in a camera you can take virtually anywhere.

Here is Kodak's most versatile pocket camera—equal to almost any photo situation, yet small enough to fit in your pocket.

The lens is extraordinary. Wide open and stopped down, it can produce negatives with edge-to-edge sharpness. One reason is this Kodak lens is designed with an aspheric element—a design usually limited to expensive, supplementary lenses.

Newly designed Kodak f/1.9, four-element, aspheric lens.



### Full-information, sports-type viewfinder.

The viewfinder is little short of amazing in a pocket camera. It's large, bright, and displays 110% of the picture area, which is outlined by a projected reticle with parallax correction.



Viewfinder displays projected reticle with parallax correction—plus exposure and focusing data.

Focusing aids and exposure data are also clearly visible at all times. You can focus and adjust the camera without taking it from your eye.

### Built-in electronic flash with 2-second recycling.

The tiny, integral flash has an effective range of 20 feet with ASA 400 film. It recycles in an astonishingly brief 2 seconds with fresh batteries.

### Check it out at your dealer's.

In many ways, this "Can-Do" camera from Kodak is a joy to handle. The shutter release is firm and precise. The smoothly operating focus wheel fits nicely under your fingertip. And there's a sliding lens/viewfinder cover you can't misplace.

There's also a price that's surprisingly small for so much camera: less than \$92. at your photo dealer's.\*





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## Handcrafted Custom Prints vs. Machine Made Prints

You, like all photographers, professional or amateur, at some time have decided or will decide to make your own color prints. You are tired of facing the standard, bland, machine-made product. You think, in fact you know, that with some input from you your prints could be award winning—or at least pleasing to yourself.

But it does not take long to find out, after the excitement of experimentation has worn off, that home-made prints like home-made clothes, take more time than they are worth—and that most home darkroom enlargements may be no real improvement on the average machine-made product.

So, question: what to do to improve. Answer: combine both your own knowledge of what you want from your negative or transparency with the expertise of a professional color lab. This is an unbeatable combination. Experienced professional printers using specialized equipment guided by your instruction can produce the best possible print—and save you time as well.

### When to Use a Professional Lab for Color Enlargement

Here are some cases in which you do *not* want a machine print.

1) When color balance is a problem. For example, if you have photographed a group of children's faces against a background of a yellow school bus, machine printing will produce an overall yellow print, since the photocells cannot distinguish the flesh tones of the faces from the strong yellow of the background. If a portion of the picture is in shadow, the shadow will print too dark since there is no possibility during the machine printing process of correcting for the shadow. In a custom lab the human brain takes over. The operators, using a video analyzer and their judgment as well as your instructions, balance colors of the primary subject and print for the shadow detail.

2) When your exposure is slightly off. If the film is under or over exposed the machine will override your intent, the photocells will be at least partially "fooled" and the print most likely will be less than satisfactory. In a custom lab, light areas can be emphasized (burned in) or shadows held back (dodged). In other words, with your advice, the lab technicians can give you what you wanted when you took the picture.

3) When you've shot more material than you want or when the most interesting part of the picture is surrounded by distracting detail, with machine printing or enlargement, what you have is what you get. Most custom labs give cropping service so you can tell them (or send a sketch of) what you want cut out and what you want enlarged or centered—if you do not trust your own judgment they will even figure this out for you.

In addition to these services of the lab, there are the services you may not be aware of—most finished prints are preceded by a test print—so that the operator working on *your* order is certain that the final product will be effective. And there are other services available on request: "spotting" or removing small imperfections; air brushing or similar print enhancement techniques; and as a final touch, protective finish and/or texturizing.

Only handcrafted prints can meet the needs of the most demanding printing and enlargement satisfaction. You are a photographer, not a lab technician or expert color printer. Your time can be used more creatively than in the dark room. Color enlarging is the domain of the experts. Tell the professional printer what you want from your work—get away from the computer machine-made prints forever.

## COLOR ENLARGEMENT SERVICES

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| 20x30 @ | 17.00 |

\$1.00 internegative charge for each slide.

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## KEPPLER'S SLR NOTEBOOK

*Continued from page 78*

same standard as the Nikkors, could the same hold true for the EM camera body as well? Again I believe this is the case. Nikons are among the most rugged of professional cameras. Few, if any, of the compacts of any brand are as versatile or rugged. The Nikon EM, I believe, may have been created as a compact for less continuous harsh use. On the other hand, it may well be that many of the new low-priced, stripped-down SLRs of other makes have likewise been optimized for general use rather than professional.

How would I personally differentiate, in terms of use, between the Nikon EM and its competitors vs. the Nikon F2 and its competitors? I might characterize the F2 cameras as being able to withstand 20 or more rolls of 36-exposure film per week over a 10-year period before some sort of repairs might be needed while the new compact cameras I possibly would give half that. (Next month's "Modern Tests" should provide us with some answers.)

### Low-cost SLR challenges the 35mm pop-up flash, manual-focus brigade

The Hanimex Reflex Flash 35, which lists at \$159.95 and will inevitably be sold in many stores for under \$100, is quite a different optical and mechanical fish. The camera, actually made in Japan by Sedic (one of the major 110 camera makers of the world), will appear in other countries under the Fuji label with slightly revised cosmetics. It is the first effort to reduce the 35mm SLR to its lowest possible common denominator since the non-interchangeable lens Mamiya 528 of five years back, and a few of the even older leaf-shutter Kowa SLRs.



A 35mm SLR with pop-up flash and LEDs in finder for under \$100 in stores? It accepts tele-wide-angle converters. Arrow points to CdS meter cell.

However, its design and price time may now have come. Rather than compare it with a regular SLR where it loses hands down, I'd venture that it was designed to compete against the pop-up flash, leaf-shutter camera such as the Konica EF, but offering SLR viewing advantages includ-

*Continued on page 88*

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## KEPPLER'S SLR NOTEBOOK

*Continued from page 86*

ing full focusing. The specifications might not make you rush down to the local camera shop to buy one for yourself, but this could very well be the camera you recommend or give as a present to someone who knows little about photography, but wants good prints from negative color. I say "negative color" because I suspect that the Hanimex Flash Reflex 35, like the most recent spate of pocket 110s, has not been designed to be unfailingly accurate with slide film exposure, but instead intends to rely somewhat—or more—on the negative color film exposure latitude to see you, and it, through.

The preproduction camera I examined sported a non-interchangeable 41mm f/2.8 Hanimar with apertures to



Golly, gee an all-plastic-bodied SLR? Yup and with a knurled wheel film and shutter wind, real oddball shutter.

f/16, focusing from 3½ ft. to infinity, a fully programmed shutter from 1/80 sec. at f/2.8 to 1/500 sec. at f/16, red LEDs in the finder to serve as under- and overexposure warning signals, a green exposure O.K. finder LED, a dual-range, built-in, pop-up electronic flash good to 24 ft. with ASA 400 film, ASA capability from 64 to 400, split-image rangefinder, micropism collar, full focusing screen, all operational on two AA cell batteries.

And now for the unusual. The entire body is injection molded plastic—just like many of the manual-focusing 35s. The Hanimex does not have automatic exposure. You push a small green button atop the camera to light up the LEDs. Then you turn the aperture ring until the green LED lights. Then you shoot the picture.

What you find inside the camera is utterly ingenious. I'm told that the engineering concept goes back to some of the very first, big-negative single-lens reflexes of the early 1900s. There is no focal-plane shutter. There is no iris-leaf shutter or lens opening as you and I know it. There is no gear train or line connecting shutter release, mirror movement, lens stop-down diaphragm, etc., etc. Instead, the shutter button releases the rapid-return mirror. The mirror flies up; the edge of the mirror hits an activating pin or lever (sorry, I didn't take the camera apart to see the exact mechanics). The lever or pin pushes apart two metal blades. The further they are pushed, the larger the effective aperture

and the slower "shutter speed." At the bottom of the mirror housing, behind the lens, is a metal or plastic bar. As you turn the aperture ring the bar rises higher and higher, forming the third side of the shutter-aperture triangle with the two blades already mentioned, and also apparently causing filters to slide in front



Normal 41mm f/2.8 lens: sorta wide for many of us used to 50mm in an SLR, but good for an all around snapshot camera.



Tele converter (not yet produced) screws into front of Hanimex Reflex, produces equivalent of a 55mm lens.



Wide-angle converter has .75X magnification, providing 30mm length. Final production may be slightly different.



Close-ups are easy. Just slip a close-up lens over the normal 40mm. We did this with +4, camera's own flash.

of the CdS cell mounted on the rim of the lens. When the right light transmittance reaches the CdS cell, the green light LED goes on and you shoot the picture. It's as primitive as I can possibly imagine, but it works!

Wide-angle and teleconverters will be available at very modest cost. The preproduction samples I used and saw

*Continued on page 170*

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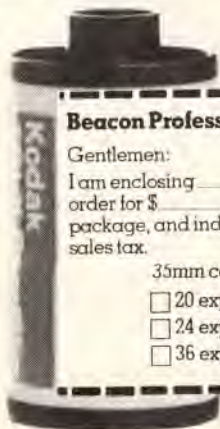
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# too hot to handle

With regard to butchering nit-pickers in your "Letters" or "Too Hot To Handle" columns: As the premier technical publication, I think you should expect your technical-minded readers to try to delouse you. But I believe most writers in the nit-picking category have created their own private hells, and I dislike your taking up valuable editorial space to help the nit-picker perpetuate his affliction.—James C. Martin, Carson City, Nev.

Although we're not quite sure which alleged butchering or nit-picking irritated you, you do raise an articulate and "controversial" objection to MODERN's editorial policy, which is precisely why your comment merits space in "Too Hot To Handle." Since letters appearing herein are selected primarily for their controversial content and tone and secondly for their general relevance, it is entirely possible that you will occasionally disagree with our choice of material or object to the cutting edge in some of our replies. We wouldn't have it any other way. In our view, a good photographic magazine is something much more than a purveyor of serious technical information—it represents an interchange of ideas and feelings between those that conceive it, write it and illustrate it and those that read, scan and absorb it. If the concepts and emotions that arise in the course of this interchange run the gamut from the ponderous and germane to the minute and "nit-pickey," that's fine with us, so long as they're not dull, frivolous or effusively complimentary. Incidentally, we find that very few "butchered nit-pickers" ever write back, so we may very well be curing some people's afflictions rather than perpetuating them.

In your March 1979 article, "Six 35mm Camera Outfits" (page 92), you built your vacation outfit around the Canon AE-1. However, I own an Olympus OM-2. Which lenses and accessories should I substitute to adapt the outfit to the OM-2? For example, Olympus does not make a 28mm f/2.8 lens. Is it worth the extra money to buy the f/2 or should I buy another brand?—Adam Proujansky, Flushing, N.Y.

As we stated in the article, the six 35mm outfits we assembled were intended as suggestions and starting points, not as iron-clad commandments to be followed to the letter. While it is true that Olympus does not list a 28mm f/2.8 lens in OM mount, they do offer a very nice, small 28mm f/3.5 in addition to the faster and costlier 28mm f/2. The former lens would be perfectly suitable for general use (it's only about  $\frac{1}{3}$  stop slower than f/2.8), while the latter would be preferable if you do a lot of non-flash photography in low light. If you must have that additional  $\frac{1}{3}$  stop and price

is an important consideration, you can always opt for one of the many fine independently made 28mm f/2.8s in OM mount presently on the market.

Enclosed you will find a series of slides shot off our color TV screen that have shaded streak running through them. I've taken many shots but never had this problem. Can you tell me what happened?—Walter J. Groll, Sr., Peoria, Ariz.

The streaks on the shots you sent are scan lines. While 1/30 sec. is normally the recommended speed for photography off a television screen, the actual speed required may be lower under certain circumstances, especially when using a focal-plane shutter camera. To eliminate the problem, we suggest you use a tripod and shoot at 1/15 sec. or slower.

I have owned a Leica CL for two years now and only recently have made inquiries to Leitz about purchasing a polarizer for it. To my surprise, a polarizer for the CL runs about \$175! Isn't there a less expensive method? Is it possible to get a cheaper polarizer and an adapter ring that will fit the CL's thread size and, by rotating the polarizer, watch the light meter in the finder until it is showing the least amount of light coming through the lens?—John Coy, Durango, Colo.

While the method you describe is adequate for obtaining maximum polarization, the Leitz Swing-Out polarizer is undoubtedly the most flexible and convenient one to use with your CL. It clamps onto a ring which you screw into the filter thread on the lens, and you swing it out, away from the lens, adjust it as you view your subject, and then swing it back 180° over the lens until it clicks into position (at this setting the polarizing effect is precisely the same) and take the shot. The only less expensive system that we can think of that might prove workable is to buy two cheaper polarizers with calibrated scales or index marks, screw one onto the lens, view through the other (which can be a less costly series 4) and adjust it until you achieve the effect you want (make sure its held in the same orientation as the one on the camera) and set the polarizer on the lens to provide the same setting. If you plan extensive use of a polarizer, it therefore may be best to bite the financial bullet and get the Leitz polarizer. Since its current retail price is listed at \$211, \$175 is actually rather reasonable for a special order item.

In your test report on the Olympus OM-2 you stated, "The electronically-controlled shutter, as we've said, has no manual shutter speeds at all." Therefore, based on the sole fact that the shutter is electroni-

cally controlled, it would be safe to assume that during the manual mode of exposure the shutter speed selected is determined by *subject brightness* due to the reaction of the metering cells within the finder, irrespective of the shutter speed manually selected by the user. If my assumption is correct, doesn't this defeat the purpose of offering a manual mode of operation? After all, its primary reason for existing is to provide the user with a source of flexibility.—Sammie Lee Walker, Killeen, Texas.

It sure would if what we said was literally true. To be absolutely clear, what we should have said was that the OM-2's electronically controlled shutter has no *mechanical* shutter speeds. So even if you select one of the camera's manual speeds (1-1/1000 sec.), if you're out of battery power, the shutter will not fire and the mirror will lock up. As you can see, this is a far cry from speeds that aren't manual!

MODERN and the other photographic magazines have featured interesting articles on homemade slave units for flash using Radio Shack's LASCR #276-1095. They simply aren't available! I have visited a number of RS stores and the story is the same; the articles caused buyouts in all their stores. Apparently individual stores only get shipments of 2 or 3 units at a time, and one store manager told me that there will be a "sellers market" for over two years. Can't you and the other publications and Radio Shack get your respective acts together? Hugh T. Gouldman, Alexandria, Va.

We are not clairvoyant with respect to the availability of small items which are components of do-it-yourself homemade devices featured in MODERN—Radio Shack tells us that the LASCR in question has been discontinued. We've turned up substitutes—the G.E. #L8 or L9B—but both are rather costly, \$16.47 (in lots of 100) as opposed to \$9.99 apiece for Radio Shack's. As soon as we locate a cheaper alternative, we'll feature it in "What's What."

A year ago I purchased a Minolta XK with an AE-Finder. I recently asked a local camera store if there were any type of motor or auto winder made by Minolta that could be used with the XK. I was told that only the XK Motor Drive model has this feature and that Minolta does not make an auto winder for my camera. Is this dealer right, and if so, what do you suggest?—John Wiersma, Cambria, Wisc.

Although the (discontinued) Minolta XK is a very fine, robust machine (albeit on the large, heavy side compared to most current SLRs), one of its main drawbacks is that it was not designed to accept an accessory motor or winder. At the time, Minolta's philosophy was to offer a special version of the XK with an integral (non-removable) motor, which Minolta felt would be more reliable in professional use. Minolta, along with virtually every other major SLR maker, now offers a new, compact line of SLRs incorporating a lot more electronics (the XK was essentially a mechanical camera) and having auto-winder compatibility. In our opinion, your best bet would be to retain your XK and to buy a Minolta XG-7 or XG-1 body, plus an Auto Winder G. Either will accept your present lenses and provide full exposure automation.



# Joel Meyerowitz's Cape Cod: Making Beauty an Issue

By depicting the particulars of a specific Massachusetts beach resort area, Joel Meyerowitz's color photographs taken on Cape Cod evoke the atmosphere of all the summer idylls we have experienced or dreamed of. These pictures are capable of making us feel envious in two ways: We envy the beauty he has found, and we envy the beauty he has created. Try as we may, our own "vacation pictures" seldom recapture so fully a sense of time and place. Here, from an *avant garde* photographer known primarily for street photographs that are not easily appreciated, are photographs that can be enjoyed by all camps of photographic taste.

Perversely, though, today's art-oriented photography audience is suspicious of this work precisely because it is beautiful. How, some would ask, can we accept as art—as extensions of the way we see—what seem to be "pretty pictures?" Perhaps this is what Meyerowitz was asking himself in taking these images. Because the pictures allow this question to persist, without falling into either clichéd pictorialism or mannered irony, they answer it.

The pictures reproduced here, taken during the summers of 1976 and 1977, are among forty found in *Cape Light*, a publication of the Museum of Fine Arts, Boston and the New York Graphic Society (\$24.95 cloth, \$12.95 paper), which documents the Boston museum's exhibition of 94 Meyerowitz photographs. All were made with an economy of technical means (see the photographer's note, page 99) and an unswerving attention to nuances of light, detail, incident, hue, gesture and expression. All are arguments for the unification of *simple visual appeal and formal rigor in contemporary photography*.—ANDY GRUNDBERG





Porch, Provincetown, 1977





Ballston Beach, Truro, 1976





Provincetown, 1977





Cocktail party, Wellfleet, 1977





Hartwig house, Truro, 1976

#### A NOTE ON TECHNIQUE

For the last two years I have been using a vintage 8 x 10-in. Deardorff field view camera. Like me, it was made in 1938, but it hasn't changed much. It still presents a shining mahogany face, and its brass and leather reflect the history of its outings like the medals and decorations on the chest of an old veteran. As for me, I'm beginning to feel the effects of carrying around 45 pounds of equipment. Still, it gives me almost as great a pleasure looking at it as looking through it.

What I see there, in the dark, under the cloth, is an image that is upside down and backwards, confusing at first but more and more satisfying and familiar as I get used to it. Astronauts experience similar orientation problems in space. They establish a "local vertical"; I use the horizon. I also use a wide-field Ektar lens of 250 mm called a "10 inch." Its sweep takes in less than our vision but has the "feel" of how we see. This lens puts me in a relationship to objects in space that is very personal. It doesn't magnify them or push them radically out of reach. When I stop in front of something, what I see in the camera is what I felt. No more or less. It seems to me a perfect tool.

The film I use is called Vericolor II Type L (long-exposure) negative film. Its ASA is 80, and although it is balanced for tungsten and supposed to be filtered in daylight, I don't do that. I'd rather shoot it straight and correct it in the darkroom. Under certain conditions the film appears to be almost a universal film, seeing both daylight and artificial light in proper relationship. This property has led me to make many of the photographs in this body of work. The exposures here are often between 4 and 10 minutes at f/90, while the average daytime exposure is 1/2 second at f/90. It's not a film for horse races.

The prints are made on Ektacolor 74 resin-coated paper. This is a plastic sandwich with dyes in the middle. It is currently the best material to respond to the information stored on the negative. The prints are made in my darkroom, using two steps of chemistry (developer and bleach fix) washed in water, and then are air dried. The whole process takes about five minutes. However, to make a print that is subtle, luminous, and true to both memory and fact often takes many hours and many printings.—JOEL MEYEROWITZ

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# Put the Sun Where You Want It...

by Jon Hanshew



**Squarely between distant, giant oaks. . . .**



**Amid the baobabs of Tanzania. . . .**

"Quick Jon, get a shot of the sun coming up behind those baobabs," Gail urged. Fortunately my camera was loaded and ready; we were just getting set for an early morning game run in Tanzania. I took the shot but had to wait two months to see whether it made the grade. It did—and it was one of the most popular images we brought back. Based on the interest it generated, I decided to figure out how to *plan* similar shots.

The secret to getting a large image of the sun or moon is, of course, a long telephoto lens. I use a Canon 300mm f/2.8 with a doubler, making it an effective 600mm. Even so, I have often wished for even more magnification.

My first project was to silhouette certain prominent buildings in the San Francisco skyline against the disc of the setting sun. I did not realize at first how precise my positioning would have to be. To get the Bank of America building to a size comparable to that of the sun ( $\frac{1}{2}^\circ$ ), I had to shoot from the East Bay hills, over 11 miles away. If I miscalculated the point of the sun's descent by  $\frac{1}{2}^\circ$ , I would end up with my camera about 170 yards away from the building's shadow on the East Bay hills. Since the sun moves through its diameter in about 2 min., the

period of optimum alignment was only 30 sec. Not much time for my hundred-yard-plus dash.

But I operated in this fashion for a couple of months anyway. Positioning was only part of the problem. Often I would be in perfect position—only to have the sun set in a fogbank well above the skyline. Another problem was houses. To avoid uninteresting shots of the sun sinking into the ocean, I often found myself running down a street with my long lens on a shoulder mount looking for a space between houses to shoot through while the sun sank inexorably in the west.

Even when sunset silhouettes—my most elusive quarry—eluded me, I made some beautiful shots just after sunset. The sun's red afterglow is maximum in intensity just above the sun's position below the horizon. The best position for the sunset turned out to be good also for shots at dusk with a red sky; here the afterglow gave me  $10^\circ$  to  $15^\circ$  of positioning latitude to play with. Frequently, the unpreconceived shots were more exciting than what I had in mind, but I was able to take them because I was ready and in the right place.

After spending a couple of frustrating

evenings chasing the shadow of the Bank of America, I decided to get scientific about it. Only an accommodating park big enough to let me jockey for position permitted me to pull off the shot.

Consulting with Tom Tolland of the astronomy department of the University of California at Berkeley and, later, Jay Holberg, an astrophysicist on leave from the University of Nairobi, I was able to get formulas to calculate the sun location at sunset as well as the angle of its approach to the horizon. At last I got the guesswork out of my efforts.

In order to save you the calculating, I've designed a couple of calculating devices to help you find the relevant angles. To use them you will need to know two quantities, *latitude* and *declination*. Latitude is the number of degrees your location is north or south of the equator. I have included a list of latitudes for most of the major metropolitan areas of the US. Maps are good sources for more exact latitude information.

Declination, the other quality, is a big variable. Speaking approximately, declination is  $90^\circ$  minus the angle between the sun and the North Star. The sun's apparent path changes seasonally, lying farthest north around June 21 each year





**Sinking into the urban landscape. . . .**



**To leave a beautiful afterglow. . . .**



**And to leave you prepared for the unexpected!**

and farthest south around Dec. 21. I've included a list of approximate declinations for various times of the year. For more exact information, the best source of information is *The American Ephemeris and Nautical Almanac*, published each year by the Government Printing Office as a navigation aid (at your local library or send \$11 to Superintendent of Documents, U.S. Government Printing Office, Washington, DC 20402). It lists declinations for every day of the current year, tables of times for sunrise, sunset, moonrise, and moonset, and instructions for their use. You should also check your local newspapers for exact times before you plan to shoot.

Let's say, for example, that you're in Oakland, Calif., and it's November 15. Referring to the Latitude Table (see next page), we see that your latitude is about 37.8. Looking at the Declination Table (also on next page), we see that the declination is about -18.3 on that date. Since the declination is negative the sun will rise *south* of due east and will set south of due west. If it were positive it would rise *north* of due east, etc. Declination is not direction, however. To find out how far south of due west old sol will do its thing, locate the point on the

"Direction Angle" grid (next page) where the lines representing your latitude and declination cross. Now connect this point with the "Origin." The direction angle (23.5°) may be read where the ruler crosses the outer scale of the grid. The sun will therefore set 23.5° south of due west on November 15. See your local newspaper for the exact time and be there. Where? That's the next step.

To locate yourself, given the Direction Angle, you'll need a good map, a T-square, protractor, and a transparent ruler. I use a Coast and Geodetic Survey topographical map (from USGS offices in major cities, U.S. Government book stores or local backpacking outfitters). The map shows the lay of the land, location or buildings—except in major cities—and a lot of other useful information to save fruitless wanderings to ideal locations in the shadow of large warehouses. Tape the map to a table or drawing board with the north-south axis parallel to one edge. Tape the transparent ruler to the protractor at the angle indicated by our formula (23.5°). Remember—23.5 *south* of west. Sliding the protractor along the east-west oriented T-square allows me to line up my target building, my camera and the setting sun

with accuracy and dispatch. Shoot from any unobstructed location along the line on the map determined by the sun's bearing and the building's location.

I worked this way to good effect for a couple of months but began to get annoyed—the sun came down to the horizon at an angle, causing errors, if I was high on a hill, or in a valley, or trying to place it atop a tall building). To find the sun's approach angle, look at the Approach Angle chart on page 103. Draw a line between your declination angle and your latitude and you'll find your approach angle where it intersects the Approach Angle column. For my location, in November, it turned out to be 50°. The angle varied between 48° and 52° depending on the season. I cut out a cardboard triangle for 50°, the average, taped it to a carpenter's level, and fitted it up with a fogged film sun shield to prevent danger to my eye. You'll have to find your own sun angle from the table and cut out your own triangle for your latitude and season.

The next time I went to shoot, I went out to my calculated position and used the triangle to trim my position. Holding the bottom level to coincide with the

*(Text continues on page 103)*



# 1: Know your latitude and declination.

| Date     | Declination | Date     | Declination |
|----------|-------------|----------|-------------|
| Jan. 1   | -23.1°      | July 15  | 21.6°       |
| 14       | -21.4°      | 31       | 18.4°       |
| 31       | -17.5°      | Aug. 15  | 14.2°       |
| Feb. 14  | -13.2°      | 31       | 8.9°        |
| 28       | - 8.2°      | Sept. 15 | 3.2°        |
| March 15 | - 2.4°      | 23       | 0.2°        |
| 21       | 0.0°        | 30       | - 2.6°      |
| 31       | 3.9°        | Oct. 15  | - 8.3°      |
| April 15 | 9.6°        | 31       | -13.9°      |
| 30       | 14.6°       | Nov. 15  | -18.3°      |
| May 15   | 18.7°       | 30       | -21.5°      |
| 31       | 21.8°       | Dec. 15  | -23.2°      |
| June 15  | 23.3°       | 22       | -23.5°      |
| 22       | 23.4°       |          |             |
| 30       | 23.2°       |          |             |

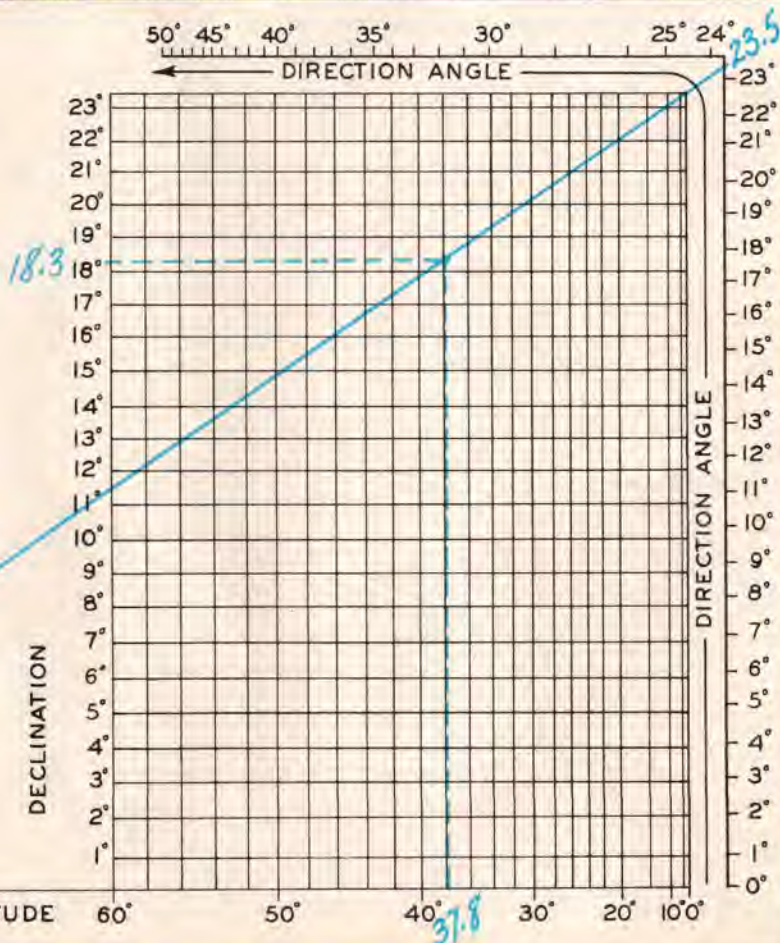
Declinations are for 0 hours GMT, 1978. They will be at most two days off for other years (leap year cycle).

| City                     | Latitude |
|--------------------------|----------|
| Amherst, Massachusetts   | 42.4°    |
| Atlanta, Georgia         | 33.8°    |
| Baton Rouge, Louisiana   | 30.4°    |
| Bronson, Florida         | 29.4°    |
| Cleveland, Ohio          | 41.5°    |
| Denver, Colorado         | 39.7°    |
| Evanston, Illinois       | 42.1°    |
| Fort Davis, Texas        | 30.7°    |
| Lawrence, Kansas         | 39.0°    |
| Los Angeles, California  | 34.1°    |
| Louisville, Kentucky     | 38.2°    |
| Mauna Kea, Hawaii        | 19.8°    |
| Minneapolis, Minnesota   | 45.0°    |
| New York, New York       | 40.8°    |
| Norman, Oklahoma         | 35.2°    |
| Oakland, California      | 37.8°    |
| Orono, Maine             | 44.9°    |
| Oxford, Mississippi      | 34.4°    |
| Pittsburgh, Pennsylvania | 40.5°    |
| Providence, Rhode Island | 41.8°    |
| Richland, Washington     | 46.4°    |
| Richmond, Florida        | 25.6°    |
| Tucson, Arizona          | 32.0°    |
| University, Alabama      | 33.2°    |
| Washington, D. C.        | 38.9°    |

Latitudes are for the location of the observatory in each of the cities. For other latitudes see a map of your locality.

## 2: Find your direction angle.

Now that you know where you stand on the face of a map and the approximate position of old sol at a given date, you're ready for the grid. As an example, let's use Oakland, Calif. (at 37.8° latitude) and Nov. 15 (at -18.3° declination). Now draw a line from the origin point right through the intersection of latitude and declination. In this case, direction angle reads 23.5°. Since the declination is negative (-18.3°), the sun will set at a direction angle of 23.5° south of due west. If it were positive, sunset would be 23.5° north of due west.





### 3: Map out your position



Take our example figure of  $23.5^\circ$  and set it into your protractor/straight-edge device as shown. Now you move the protractor by sliding the T-square up and down until you locate your sunset target at the lower left end of straight-edge. You can shoot at any place along line formed by the lower edge of the straight-edge.

(Text continued from page 101)  
horizon, I lined up the sun with the tip of the triangle. Since the sun would approach the horizon along the  $50^\circ$  angle as my cardboard triangle, I could easily adjust my position until the sun and my target building lined up along the triangle. This allowed me to make sunset shots that are not, strictly speaking, sunsets at all. The shot of the sun over the tip of the Transamerica Pyramid is such a shot. Knowing the approach angle allowed me to get into shooting position 30 or 40 min. before the sun arrived. In fact, if you make the triangle big enough it, alone, will guide you with a fair degree of accuracy if your needs are less demanding than mine. Just look west while the sun is still an hour above the horizon, and use the triangle. You can tell where and the sun will set from where you are—but it won't tell you exactly where to go to silhouette a specific building. For that, you'll have to go the whole route.

I was happy as a clam. Then along came an assignment to shoot some country shots and I decided to go after sunrises instead of sunsets. I wanted to shoot oak trees against the rising sun. First, I had to find oak trees on the crest of a hill at such a distance that they would fill the

$44^\circ$  field of my long lens. My triangle, was, of course, useless—the sun was coming from below the horizon. Since trees were not deemed as important as buildings and did not show on my USGS map, I had to work without a map—with a magnetic compass. My charts and formulas all read out in terms of "true" bearings and, as every boy scout knows, magnetic north and true north, are not the same. To correct my true bearings to magnetic headings, I consulted my USGS topographic map. For my area, it told me, that an indicated bearing of  $0^\circ$ , magnetic north, was a true  $17^\circ$ . The correction factor varies, however. Look on a map of your area to find the deviation. My direction chart gave me a true bearing of  $70^\circ$  for the day I wanted to shoot my oak trees. Subtracting  $17^\circ$  from  $70^\circ$  gave me a magnetic heading of  $53^\circ$ . I spent a day looking for trees at the right bearing and distance, using a marching compass and my 300 with extender. I found them. I got up the next morning, the sun kept its appointment, and the shot was in the can.

When shooting smaller items, like trees, you don't have to be as accurate in positioning. A compass heading will put

*Continued on page 194*

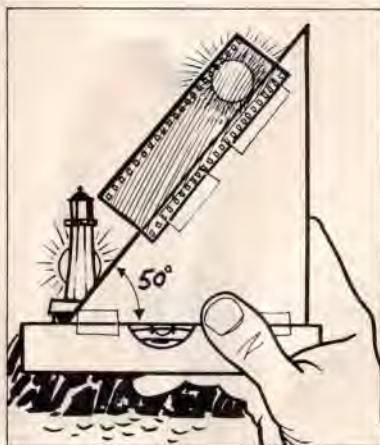
### 4: Approach with a proper angle



To find the precise approach angle of the sun at a given time, use this chart. In this case we'll take the same numbers as before,  $-18.3^\circ$  declination and  $37.8^\circ$  latitude, draw a line through both and read the approach angle column as  $50^\circ$ .



Alternatively, you can cut out a  $50^\circ$  triangle, tape it to a spirit level and line up this device on the spot. If you give yourself enough time, you'll be able to eyeball just about where the sun will wind up at the horizon and shift your position accordingly. To save your eyeballs from infrared singeing, tape on a piece of high density film for viewing the sun. (It's never a good idea to stare at Ol Sol for more than a few seconds, even with the film in place.)





# How to Get Off Spot Free

As you get deeper into enlarging—and slide duping and mounting—the importance of cleanliness becomes more and more apparent. A moment's carelessness at any step of the picture-taking, processing and printing process can lead to literally hours of tedious hand work on the print. Dusty dupes, not surprisingly, are beyond redemption unless you're a medical technician skilled in using a micro-manipulator.

After you've been through the heavy spotting routine a couple of times, you'll find yourself with a few alternatives: give up lab work, throw away your reading glasses when looking at your prints, or get smart and start to work clean—systematically.

The process starts way back—in the film production plants of Kodak, Ilford, Fuji and Agfa—where nearly fanatical care is taken to produce clean film in a clean atmosphere, package it so it stays that way, and get it to you fresh and pristine. Even the workers are vacuum cleaned in large mangleers that even scrub off the bottom of their shoes. Air and water purity is maintained at levels comparable to hospital operating rooms: Spotless machines operate at high speeds in humidity-controlled, purified air. Fresh air from outdoors would never make it here without being filtered through micropore filters. Drinking water wouldn't be pure enough. Here, high production capacity and the value of the raw materials makes systematic care an economic necessity.

If you value your own time, exerting some care yourself will also become an economic necessity. Herewith, some hints on being systematically clean:

Buy factory-loaded fresh film and keep it that way. Don't fill your pockets full of loose cartridges (either before or after exposure) if you don't want to print your pocket lint, sand and hair. Keep the film in the "cans" or other dust-tight packaging such as tubes, plastic boxes or envelopes. Do not bulk load unless the economic tradeoffs make it necessary or there is some film you just can't get in

## Here are the trouble areas that can cause defects on your slides or prints. . .



**DIRTY FILM.** Keep your film stock dust-free before and after exposure. Use tight-fitting cans or bags at all times. Pocket lint and camera bag detritus will enter unprotected cartridges. Approach bulk film loading with care and cleanliness. See text for special cassettes and hints.



**DUSTY CAMERA.** Keep your cameras, no matter the format, free of dust and film chips. Blow or brush out mirror boxes and film chambers to avoid dirt and possible camera jams. Keep rear surfaces of lenses clean, especially wide-angles. Dust on rear elements can produce shadowy ghosts on your film. Keep equipment in bags between uses.



**AIRBORNE DUST.** Dust or lint in the air in any darkroom, temporary or permanent, will leave its imprints on your negatives, transparencies or prints. Good housekeeping, proper choice of floor coverings, wall surfaces and countertops will help. Wear lint-free clothes. Filter and pressurize air.



**POLLUTED WATER.** Water supply problems or old building piping can get you into plenty of hot water. Faucet-mounted filters will take care of smaller problems. In-pipe pro units may be required for extreme cases. Use of distilled and wetting agents may be needed. Use care and be clean when handling and mixing solutions.



**PRINTING EQUIPMENT.** Keep your enlarger dust-free and clean the optics, including the condensers and rear lens element. Grounding the enlarger chassis may help. Get and use an enlarger dust cover. Keep contact frame glasses and pressure pads clean. Clean your darkroom frequently in any areas that catch dust. Don't smoke while printing.



cartridges. If you must do it, do it in a clean place, wipe out your bulk film loader, and dust out your cartridges. Reloadable cassettes from Leitz and Nikon are relatively foolproof. Pentax makes a reloadable heavy duty cassette that can be opened for easy cleaning. If you must use normal cartridges buy fresh snap caps from Kodak or use Ilford or Agfa cartridges. Blow them clear of dust and use a suede brush to go over the felt each time. We store them with both end rings removed (so they retain their springiness) in tight dustproof cans.

Keep your camera clean. Dust and other debris can collect in the dark recesses of your SLR and end up on your film. This problem is especially acute during the colder months, when static electricity builds up and acts like a magnet to suck debris to the surface of the film. Little pieces of film can break off around the sprocket holes when you come to the end of a roll and, mistakenly, try to advance the film to get one more shot. When this happens you should blow out the inside of your camera as soon as possible. Larger film chips can jam the works expensively. If your SLR has a provision for locking up the mirror, do so and blow out the area around the mirror box. Do not, however, use anything harder than air around the mirror and focusing screen. Camera cleanliness should be observed with larger cameras as well. Large sheet film camera bellows collect dust rapidly. Keep them clean by vacuuming them out and use a damp rag if necessary. Dust out your sheet-film holders with care before loading them.

You will want to keep your lenses clean anyway for optimum sharpness and contrast. But be aware that fisheye and wide-angle lenses, with their rear elements sitting close to the film plane, should be kept scrupulously clean. Lint on the rear element may image with fair sharpness. Also watch for lint on filters perched on the front of deeply-recessed macro lenses for the same reason.

The general state of your darkroom is most important. While you may not be able to achieve the "cleanroom" conditions of film manufacture, there are a number of steps you can take to insure that as little dust as possible gets on your film. One of the most useful techniques is also one of the oldest—a mixture of elbow grease and damp mopping. Dust accumulates in your lab whether you use it or not. A thorough damp mopping several times a week will keep dust down to a minimum. Wipe down all the surfaces with a damp cloth from time to time—including hard-to-reach cabinet tops and shelves. Keep your enlarger clean and covered. Vacuum out the bellows and use a damp cloth here and there. Clean

*Continued on page 183*

## And gadgets to help keep everything clean.





# Photocards: A New Guide to Creative Photography

Veteran *Life* photographer Yale Joel has come up with a fresh and exciting way to teach photography. Developed during the course of his own workshops and while teaching at the International Center of Photography and New York University, the idea is marvelously simple: 5 x 8 in. cards with a photograph on one side and a description of how the picture was made on the other side. Complete technical information is included—camera, lens, film, accessories, exposure, and lighting—but Joel goes beyond nuts and bolts to describe how imagination and a sound knowledge of technique can transform a humdrum subject into an exciting photograph.

Using mostly his own pictures, he describes concepts and approaches that will develop the skill and interest of photographers ranging from beginners to advanced amateurs. The emphasis is on how to make everyday subjects visually exciting without fancy equipment. Many of the photographs were taken around Joel's home with his family and friends.



Priced at \$3.96 for a package of two 20-card sets in a book format portfolio, the cards cover such topics as "Children," "Sports and Action," "Pets and Wildlife," and "The Nude." Twenty sets will be published over the next five months. Postage is \$0.79 per package. *Creative Camera Techniques* by Yale Joel is currently available by mail-order only from: Random House Enterprises, 61 Jericho Turnpike, Jericho, NY 11753.



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## PATTERNS

### Painting Patterns With Light

Here's an opportunity for you and your subject to go wild creatively. "Painting with light" can be accomplished with the simplest Kodak camera (if the shutter stays open on "time" or "bulb") to the most sophisticated single-lens reflex. All you need is a subject with imagination who is willing to try some free-form designs in the air via a few tiny birthday candles (used in the picture here) or a small flashlight. Shoot in a dark room because the only available light should be from the candle or flashlight.

#### Basics:

1. For color prints, use daylight print film, ASA 100. For color slides, use daylight slide film ASA 64 or 100. Use a tripod and a cable release.
2. Set the shutter on "T" ("time") for a time exposure. Use the "B" ("bulb") setting if the camera has no "T."
3. For the first trial exposure, set the lens opening at f/8.
4. Switch off the room lights and open the shutter by pressing the cable release. (For "bulb" setting, press and hold down the cable release).
5. Switch on the flashlight or light the candle. Have the subject hold the light and trace the outline of his or her body (including face) at handwriting speed. (The flashlight should be pointed in the general direction of the lens.)
6. Card picture: Nikkormat EL, 50mm lens. Kodachrome 64, 8 sec. at f/8.

#### Hints:

The idea behind "painting with light" is to leave the shutter open long enough to record the entire pattern of light created by your subject's movements. A penlight traces a fine line, while a candle tracks a rough squiggly furrow. Tiny Christmas-tree lights are good for squiggly line effects. If you wish a more visible image of the person in the picture, follow steps 1 to 5 above. Then, after 8 sec. of light painting, switch on the room lights and close the shutter a split second after the lights go on. Bracket exposures by shooting other frames at f/5.6, f/11, and f/16.





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## BLUR AND MOTION The Double-Exposure Blur

Most of the time, photographers exert every effort to shoot needle-sharp pictures, one at a time. Well, here's what happens when you combine two needle sharp, crisp, clear pictures in a very special double-exposure. Look carefully at the photo here and you'll notice an overlap blur effect. This was created by making the first exposure normally and then shifting the camera a tiny bit for the second exposure. The little shift causes the overlap and the blur effect. (See Hints.) Try this double-exposure technique in scenes with lots of detail so that the overlap effect will be most noticeable.

### Basics:

1. See your camera instruction manual for the method used to control double exposure.
2. Set the camera on a tripod for better control of the overlap. (See Hints.)
3. For color prints, use daylight print film, ASA 100. For color slides, use daylight slide film, ASA 64 or 100. On cameras with built-in exposure meters, set the film speed dial at the proper ASA.
4. Use a shutter speed of  $1/125$  sec. and set the aperture  $\frac{1}{2}$  f/stop smaller than the meter reading for the prevailing light. (See Hints.)
5. Card Picture: Nikon FM, 24mm lens. Kodachrome 64, each exposure  $1/125$  second at f/11-6.

### Hints:

The trick to the double-exposure blur technique is to shift the camera slightly after making the first exposure. All that's needed to cause this shift is a tiny movement of the tripod head. Experiment by making a number of double exposures, shifting the camera somewhat more each time you make the second exposure. This will give you a good range of blur overlaps to choose from. Be sure to reduce the exposure  $\frac{1}{2}$  f/stop for each of the two exposures. The combined exposure will then add up to one good double-exposed image. Bracket your exposures.



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## FUN AND HUMOR Pure Fun

Pack your gadget bag, take extra film, and spend the day at the nearest amusement park. You'll have no trouble finding rides that are the best bets for unposed, absolutely honest pictures of people having fun. The rides are perfectly safe, yet somehow they create an atmosphere of deriding-do that leaves most people in spasms of ecstasy or anxiety—all right in front of your lens!

### Basics:

1. For color prints, use daylight print film, ASA 100. For color slides, use daylight slide film, ASA 64 or 100. In cameras with built-in exposure meters, set the film speed dial at the proper ASA.
2. Use a shutter speed of  $1/500$  sec. and set the f/stop for the prevailing light.
3. Card Picture: Nikon F2, 105mm lens. Kodachrome 64,  $1/500$  second at f/4.

### Hints:

To get this kind of picture, you must have a good vantage point to shoot from. Thoughtful architects seem to have designed these thrilling rides with strategically-placed overpasses and wooden bridges that make excellent viewpoints for the photographer. Make sure you locate a good one. A camera equipped with a motor winder and medium-to-telephoto zoom lens in the 80 to 200mm range could be invaluable. The tele-zoom will allow you to zero in on just the right composition without shifting position, and the motor winder will help you catch the peak moments of action and expression. Since the ride should pass your position frequently, there is no need for panic shooting. Try a few dry runs before taking pictures to test and improve your timing. Focus in advance on a stationary object close to the shooting point (the metal rails in this picture). Once you feel confident, shoot as many frames as you can as each ride enters your viewfinder.



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## COMPOSITION Compound "Perspectives"

Combining two different perspectives of the same subject in a *double exposure* is a difficult challenge. But the results are worth it. Here, I juxtaposed two contrasting views of my subject, ultimately creating an uncomplicated yet striking composition. Advance planning was the key. I decided ahead of time the kind of superimposed image I wanted, and then experimented setting up the elements of the composition (see Hints). This photograph was my third try at getting the double exposure just right.

### Basics:

1. Refer to your camera instruction manual for instructions on method used to control double exposure.
2. For color prints, use daylight print film, ASA 100. For color slides, use daylight slide film, ASA 64 or 100. On cameras with built-in exposure meters, set the film speed dial at the proper ASA.
3. Use a shutter speed of  $1/125$  sec. and set the f/stop for the prevailing light. (See Hints for more on exposure.)
4. Card picture: Nikon F2, 35mm lens. Kodachrome 64,  $1/125$  sec. at f/11-16 for each exposure.

### Hints:

Here's the system I use to set up a double exposure: (1) Make a simple sketch on paper of the double exposure concept. This will help you to decide relative sizes and to create a harmonious composition. (2) Have the subject wear solid-colored clothing to cut down on distracting detail. (3) Place the camera on a tripod. (4) Use the center of the focusing screen as an orientation point and rehearse the subject in the two positions you intend to photograph. Make sure the overlapping areas "fit" well together. (5) As you rehearse, place markers on the ground so the subject will know exactly where to stand for each exposure. (6) By underexposing each of the two exposures by  $\frac{1}{2}$  an f/stop, the total exposure turns out correctly. (7) Shoot at least five frames with exposure bracketing to be sure of getting the best double exposure possible.





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## SUPER SNAPSHOTS The Telephoto Lens

Any event that brings out great crowds of people—such as a flea market, sporting event, or a crafts fair—is the time to pull out the telephoto lens. Find a commanding viewpoint and shoot candids from a distance. You can't beat this technique for unobtrusive shooting. Your subjects are spread out before you, completely oblivious to the camera and absolutely natural. You can scan the crowd leisurely with the telephoto lens seeking likely compositions and human interaction. Who knows when you'll capture ordinary folk, as you see here, at an extraordinary moment?

### Basics:

1. A 300mm telephoto lens. Place camera on tripod.
2. For color prints or slides, use the appropriate daylight high-speed film, ASA 400. On cameras with built-in exposure meters, set the film speed dial at ASA 400.
3. Use a shutter speed of  $1/250$  sec., and set the  $f$ /stop for the prevailing light.
4. Card picture: Nikkormat EL, 300mm lens. Ektachrome 400,  $1/125$  sec. at  $f/11$ .

### Hints:

The ideal lens for long distance candids is the 300mm telephoto. My commanding viewpoint was a nearby balcony overlooking the flea market crowd. Much film was wasted before I finally got this picture. Strollers would obscure my view at a critical moment. Sometimes, peak action would evaporate before I could bring my lens into sharp focus. Often, I would have a promising group in sharp focus and interesting action would fail to materialize. That's typical when shooting people candids. Don't expect a quick snap to produce a super-snapshot. About the only control element you may have is a good vantage point from which to shoot. Scout around before you settle down and then use the 300mm telephoto from the position you choose.



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## THE FAMILY Finding A "Fun" Setting

Put a little fun in your family pictures. All it takes is a sharp eye for unusual pictorial settings. Possibilities exist almost everywhere—on an outing, a hike, at an amusement park, even at home. Get the family to participate in the search for "fun" settings. It may surprise you how eagerly they take up the challenge to locate an amusing situation—especially the children. They have no preconceived ideas and often zero in on a picture setting you might ordinarily pass up. In the photograph here, a museum display provides the setting for an offbeat family portrait. A face and arm here, a body there. In your picture, try for the visually *unexpected*—something that grabs the viewer and provokes exclamations such as, "Why didn't I think of that?"

### Basics:

1. For color prints, use daylight print film, ASA 100. For color slides, use daylight slide film, ASA 64 or 100. On cameras with built-in exposure meters, set the film speed dial at the proper ASA.
2. Use a shutter speed of  $1/125$  sec. and set the  $f$ /stop for the prevailing light.
3. Card picture: Nikkormat EL, 35mm lens. Kodachrome 64,  $1/125$  sec. at  $f/5.6$ .

### Hints:

Avoid a super production. If your subjects have to overexert themselves to get into a physically difficult setting, forget it. But try to pose the family in an environment that is out-of-context or unexpected. For example, a jungle gym in the park or playground invites an imaginative multi-level placement of a group. How about a sturdy tree with kids draped in the branches? Try having each of your subjects look in a different direction for variety. Or, have everyone looking directly into the lens, as the Malcolm Forbes family did here.



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## NATURE AND STILL-LIFE The Common Object

It's not customary to consider a sewing awl needle as potential for an artistic still life. Yet a simple pictorial treatment using a macro lens (or equivalent) creates an arresting composition when it incorporates a person with the needle and thread (see Hints). Everyday small common objects such as paper clips and rubber bands, nails and colored plastic push-pins, and who-knows-what-else, are staring us in the face, just waiting for an imaginative still life close-up with the macro lens.

### Basics:

1. A true fixed-focal-length macro, macro-zoom or supplementary close-up lens attachment. (See Hints.)
2. For color prints, use daylight print film, ASA 64 or 100. For color slides, use daylight slide film, ASA 64 or 100. On cameras with built-in exposure meters, set the film speed dial at the proper ASA.
3. Use a shutter speed of  $1/125$  sec., and set the  $f$ /stop for the prevailing light.
4. Card picture: Nikkormat EL, 55mm Micro Nikkor lens. Kodachrome 64,  $1/125$  second at  $f/8$ .

### Hints:

The true macro lens can be an expensive item. A good, low-cost alternative is a set of +1, +2, and +3 supplementary close-up lens attachments. They require no exposure increase and screw onto the normal 50mm lens like a filter, allowing sharp focus inches away from the subject. The macro lens (or supplementary attachments) produce minimal depth of field at such close range—the zone of sharpness is very limited. In this picture, only the needle and fingers on the same plane of focus are sharp. The face is blurred yet discernible. This pictorial effect dramatically emphasizes the needle itself and also provides an interesting size relationship between foreground and background to fascinate the eye. (Note: the supplementary close-up lenses can be stacked together for greater magnifying power. Always place the more powerful attachment closest to the camera lens.)





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## TRAVEL The Candid Street Scene—Paris

The best way to find candid shots in an unknown city is to take a leisurely walking tour with your camera. Get a good street map for guidance, carry a pocket dictionary of everyday phrases, a minimum amount of camera equipment, and lots of extra film. A fresh eye will see candid shots at every street corner. Look for isolated vignettes such as this Paris street scene, groups of people in a park, or animated conversation at an outdoor cafe. Distinctive dress, backgrounds of unusual architecture, and local color all offer virtually unlimited photographic opportunities.

### Basics:

1. For color prints or slides, use the appropriate daylight high-speed film, ASA 400. On cameras with built-in exposure meters, set the film speed dial at the proper ASA.
2. Use a shutter speed of 1/250 sec. and set the f/stop for the prevailing light.
3. Card picture: Nikon F, 105mm lens. Kodachrome-X, 1/125 sec. at f/5.6.

### Hints:

When photographing street scenes, be discreet and observe local custom. Keep in mind that certain religious groups forbid pictures of themselves. Find out in advance if some neighborhoods you intend to walk through should be avoided for safety's sake. And most importantly, don't push yourself on people. If subjects show hostility or cover their faces, just walk away. Sometimes, I will ask if I can take a photograph. Tell people you're a tourist and just want a few shots for a private album. (Here's why a foreign language phrase book comes in handy.) It is possible to avoid some of these problems by shooting with a 105 or 135mm lens (or an 80 to 200mm zoom lens). With the longer lenses you can get far enough away so that people don't even know you're photographing them. When using the telephoto, be sure to take in some of the surrounding environment. If I had zeroed in on the old woman's face in this picture, I would have lost much of the foreign atmosphere which gives the photograph special flavor.



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## SPORTS AND ACTION Sports Still-Life

The equipment and clothing that make up the paraphernalia of the sports world offer a whole new visual side to sports and action photography. Why not shoot close-ups of a baseball catcher's protective mask? Or try a telephoto picture of a long line of hurdles set up for a track event. Photograph fishing fly hooks, the intricate gears on 10-speed bikes, or components of a sleek motorcycle as I did here. These still-life sport subjects, and many more, possess a functional beauty all their own. They are worth exploring.

### Basics:

1. For color prints, use daylight print film, ASA 100. For color slides, use daylight slide film, ASA 64 or 100. On cameras with built-in exposure meters, set the film speed dial at the proper ASA.
2. Use a shutter speed of 1/125 sec., and set the f/stop for the prevailing light.
4. Card picture: Nikon F2, 105mm lens. Kodachrome 64, 1/125 sec. at f/5.6.

### Hints:

The great thing about still-life photography is that the photographer has complete visual control. With inanimate objects you can leisurely set up the composition, viewpoint, and lighting conditions that look best. Once you've chosen a category for your sports still-life subject, such as the motorcycle here, think through the picture possibilities. For example, I could have shot a full-length view of the machine, a panoramic view of many motorcycles parked together, or close-ups. By doing a close-up, I emphasized the design elements of the motorcycle's structure. The bright daylight brings out every detail with clarity and sharpness. For your still-life pictures, reveal the texture, shape, pattern, design or outline of the object with a careful choice of viewpoint and lighting. Keep the composition simple, the background uncluttered.



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## PETS AND WILDLIFE The Zoo

Natural outdoor environments have become a big thing at modern zoos. Mountain goats climb to the top of man-made hills. Tigers roam in large outdoor arenas. Monkeys have a carefully constructed place to swing and play. All this gives the photographer an opportunity to shoot candid shots of exotic beasts outside the confines of the animals' indoor cages. You'll need patience, a sharp eye, and a telephoto lens (see Hints). Be ready to shoot fast when expression, composition, and interaction between animals look best.

### Basics:

1. For color prints, use daylight print film, ASA 100. For color slides, use daylight slide film, ASA 64 or 100. On cameras with built-in exposure meters, set the film speed dial at the proper ASA.
2. Use a shutter speed of 1/250 sec., and set the f/stop for prevailing light.
3. Card picture: Nikon F2, 135mm lens. Kodachrome-X, 1/250 sec. at f/8.

### Hints:

Use a medium- to long-range telephoto lens—the 85, 105, or 135mm—or even a zoom-telephoto with a range of 80 to 200mm. A normal lens is O.K. if you can get close enough to the action. Otherwise your image will be too small. The telephoto lens exaggerates the slightest camera movement, resulting in blurred, unsharp pictures. To remedy this, shoot at high shutter speeds when not using a tripod—1/250 sec. is minimum. For support, I hold my arms against my body, spread my feet slightly apart, and lean against a wall, if possible. Then I hold my breath and gently squeeze the shutter.



# The Peak Was Past

For American dealers and photo fans, this year's Photo Marketing Assn. show in Chicago was super; for us, and you, it was slightly old hat. After all, we (you) had seen many of the new items at last fall's Photokina in Germany. Other blockbusters—the new Nikon, Canon and Olympus SLRs—were shown right here during the past two months. Along with really new items filling these six pages, we have more in-depth reports in specialized areas, such as the complete report on the Nikon EM and incredible Hanimex SLR in "Keppler's SLR Notebook" (page 72). You should also check out "Color in Your Darkroom" (page 42) and "Instant Pictures" (page 57). —THE EDITORS

## Accessories for Bronica ETR



If you shoot a lot of film, Bronica's new 70mm back (coupled with the already-existing motor winder) will fill the bill—90 4.5 x 6 cm exposures per roll of unperforated 70mm film. Mid-roll interchangeability with other backs is permitted by a dark slide. For the camera's other end we have a new right-angle finder with adjustable eyepiece correction for use with standard Bronica and automatic AE-II finders. Images are correct left to right and top to bottom.

## Chinon catches the K train



These boys let very little grass grow under their SLR manufacturing, as proven by their latest—the compact CE-4—which has all the latest features. It uses the Pentax-type K bayonet mount, making it the first Chinon without the old, traditional 42mm screw thread (such lenses can be used via an adapter). Other firsts: full aperture metering, a 45mm f/2.8 normal lens (in addition to 50mm f/1.4 or f/1.7) with 49mm filter size, provision for dedicated flash units (opposite page), and variable brightness LEDs in the finder. Uses existing Chinon PW 530 autowinder minus coupling cover. Auto operation is aperture preferred. Body, \$375.

## Mighty Minolta sheds some glitter



You won't need such long arms to reach the top of Minolta's SLR line, as the multi-mode XD-11 has been divested of a few of its regal trimmings. You can still get either aperture-preferred, shutter-preferred or manual operation with the new XD-5; but you'll have to get by without a safe film-load signal, a built-in viewfinder eyepiece blind (an accessory detachable cap is provided, though) and shutter speeds and apertures in the finder. On the plus side is a redesigned and relocated auto-exposure-compensation dial to minimize accidental dislocation of the setting, and use of Minolta accessories. With 45mm f/2, \$523.

## Minolta XG-1: less of a good thing



Minolta fans will recognize the XG as another in that company's series of compact, electronic, aperture-preferred auto SLRs. The XG-1 may be six below the established XG-7 in numbers, but not in features. The newer, less-endowed 1 does it without such luxuries as a removable back and a film tab reminder holder on the back. It also has a simplified LED display indicating the auto shutter speed along the right edge of the finder. Individual LEDs still point out speeds from 1/1000 down to 1/30 sec. From there to 1 sec. there are three dots on the scale with but one red LED in the middle for the interim speeds. \$404.

## Ricoh takes the low K road



Ricoh's budget-oriented 35mm SLR has finally surfaced in the guise of the KR-5. K, in case you're wondering, refers to the Pentax-type bayonet lens mount. The rest means it's a derivative of the introduced-but-not-imported XR-500, similar to the existing XR-1 with the following omissions: no depth-of-field preview button, no shutter speeds or apertures in the finder (just a lollipop match-needle system), no multiple exposure provision, shutter speeds of 1/8-1/500 only and a 55mm f/2.2 Riconar lens as standard. Operation is basic match needle at full aperture. \$254.95.

## Another classic bites the dust



Does this SLR look familiar? Well it ought to—the new Topcon RM 300 is identical to its older sister camera, the RE 300 except that it's got a Pentax K-type bayonet mount in lieu of Topcon's traditional Exakta-based bayonet. Aside from the K-mount switch, the camera retains its identity as a match-diode-metering SLR with vertical, metal focal-plane shutter, speeds of 1-1/1000 sec. with flash sync at 1/125 sec., hot shoe and self-timer. Standard lens is a 55mm f/1.7 Topcor; the RE's Auto Winder-II fits; and most RE lenses will now be offered in K-type and Topcon mount.



## Mini Minox makes mighty moves



At first glance, it looks identical to the Minox 35 EL, but improvements are legion. The ASA dial is now settable in 1/3-step increments from ASA 25-800, flash sync speed has been upped to 1/125 sec. from 1/30, and the film aperture and take-up spool are made of stainless steel. Other worthwhile revisions include a 2X (plus one stop) backlight compensation button, larger battery check button, more grabbable wind-lever-cum-wheel and back-lock lever, and stronger hot-shoe springs. Slide the hot shoe protector in backwards and you get a 1/125 sec. speed usable with manually set f/stops! \$300.

## A Topcon from Hong Kong?



Why not! The first of its breed to bear the name is a zone-focusing 35 with pop-out (rather than pop-up) flash. Other features include: all-plastic body, dual flash ready-light (push over a sliding cover to see it from above), 40mm f/2.8 Tessar-type lens, and programmed exposure automation covering a 1/30 sec. at f/2.8 to 1/250 sec. f/22 range. There's also a red underexposure/"use flash" light in the finder. \$85.

## Plug-in shutter is latest add-on



Take the accessory Manual Adapter, plug it into the small PC-like terminal on the front and the mild-mannered auto-only Olympus OM-10 becomes a fully-manual SLR, able to take pictures at any speed you wish from 1-1/1000 sec. If you don't mind a rather small shutter-speed dial, in the unfamiliar spot on the left side of the front of the body, you can thus convert your OM-10 to the lovable old OM-1. You must make one other small setting change on the 10's speedless "shutter" dial on top. With the adapter in place the meter continues working but only as a guide, not an exposure setter.

## Quick as a flash it's Chinon



Chinon had barely gotten its trendy, compact auto CE-4 SLR with winder provision out of the box when it started supplying the attendant glamorous accessories. First off is a pair of dedicated flash units to round out the almost total automation. Both the S-280 and S-240 will set the camera's shutter speed when asked. Both have energy saving, two auto f/numbers and run on four AA cells. The differences are in power—ASA 100 guide numbers are 91 and 80—and in the 280's bounce provision. And just to keep everyone happy, the company came up with another small unit, the non-dedicated, slightly less powerful S-180.

## Two-headed flash is not a circus act



Flash fans used to Hitacon's mini units may be surprised to know they now have a "big" potato-masher type model 300 SG complete with bracket and a bonus. The extra feature is a second, smaller flash reflector just beneath the conventional tube. The big one can be swiveled upward for bounce. If you like, you can go the one-tube route both bounce or direct. Or you can turn on both tubes, bounce the one while the other faces forward as a fill unit. That's all in the auto mode, of course, with a choice of two apertures and a maximum distance of 35 ft. More goodies: energy saving, correct-exposure test signal, locking sync cord. \$139.95.

## Independence for instant flash



Joining the ranks of flash makers for instant-picture cameras, Lenmar offers three units with similar thin, vertical styling. All are light (about 6 oz.), powered by four AAs, and lock onto their respective cameras with brackets. Model OS-2 (pictured) fits Polaroid OneStep and Pronto!, covers a 3-10 ft. range, features a built-in, slide-up filter for close-ups. Model KS-5 looks similar, but fits Kodak Colorburst and Handle cameras, has 8-ft. maximum distance and gold-tone tube. Model PS-7 fits Polaroid SX-70 and Sonar OneStep, has a 10-in. to 20-ft. range, locks shutter while flash recycles. OS-2, KS-5, \$23.95; PS-7, \$38.95.

## Dedication now at off-camera base



Minolta's Auto Electroflash 320X is dedicated to set the proper X sync speed on the shutter of the XD or XG cameras in the usual manner. Now, just slip on the accessory TR-power grip and you can use the flash off camera and still keep the dedicated operation. This four-AA unit also offers a 52.5 manual guide number for ASA 25, three auto apertures, good over a 2.3- to 36-ft. range, bounce, energy saving, variable power output down to 1/16 for rapid-fire use with auto winders. A companion model 320 is identical but lacks the dedicated capability. 320X, \$150; 320, \$132.

## Sunpak leads way to coexistence



Here's the first independently made flash unit that can be adapted for dedicated use with other brand-name auto SLRs. Just slip Sunpak's Dedicated Remote Sensor into the hot shoe of a Canon AE-1 (A-1, AV-1), plug its cord into the Sunpak handle mount Auto 522, and that unit will perform on those cameras just like a natural-born Canon dedicated flash. Pertinent data such as "auto" and "ready" are transferred to the back of the Sensor and thusly spelled out. You can also get the use of 8 apertures, distances up to 60 ft. and switch the DRS from normal to tele. Can be left on camera while shut off, too.



## Lenses: more zooms and a brand new mount

As usual, there was a sprinkling of new and sometimes unusual lenses, although the biggest surprises were not to be found in the optical designs as such, but in which companies were offering them. For example, starting off with single-focal-length entries, Leitz caught most industry experts off guard by introducing no less than three new lenses for the Leica M4-2 rangefinder camera—a very compact, **28mm f/2.8 Elmarit** with stops to f/22, focusing to 28 in., a black anodized finish, and a rectangular, bayonet-type lens hood. In the same lively way was a new **35mm f/2 Summicron** reminiscent of the 40mm f/2 previously sold with the Leica CL, with click-stops to f/16 and focusing to 2½ ft. Rounding out the trio was a new **50mm f/2 Summicron** with stops to f/16 and focusing to 2½ ft. Minolta showed a pair of new single-focal-length optics—a compact, six-element **85mm f/2 MD Rokkor-X** with stops to f/22 and focusing to 2.8 ft. and a five-element **200mm f/2.8 MD Rokkor-X** with stops to f/32 and focusing to 5.9 ft. Sakar Optical, an independent maker, exhibited a **135mm f/2.5 Macro** with a 4½-ft. minimum focusing distance in the normal range and a 19-in. minimum distance (1:4) in the macro range. This multicated optic is available in mounts to fit most SLRS.

Tucked safely under glass at the Canon booth, out of arms' but not eyes' reach, were a bakers' dozen of what could turn out to be the most significant optical news. This group of working (not prototype) lenses bears the familiar Canon FD name and bayonet mount, minus the traditional breech-lock



New breed of breechless: Canon bayonets in with 45° twist.

## Fishtail fad hits darkroom staple



**Which enlargers have shiny metal lamphouses?** The new TeleSov Quickolors from Japan. Atop the lamphouses of both (model 35 is for 35mm and smaller, 66 accepts 35mm and 2¼) is a small, black, finned "radiator" to dissipate heat; toward the bottom, an array of three laterally-sliding controls color coded for cyan, magenta, and yellow, but with no marked CC values. How can this be? The filters are acetates, and proper filtration can be achieved with test prints or an analyzer. Other features include: girder-type upright, elevator crank, filter drawer, swinging lensboard, double condenser illumination.

## Filter changes made simplest



**If, for example, you add a 10 magenta and a 10 yellow to the pack,** all you need do is punch that info into the Uni-color TCM-80 darkroom timer. The unit will then compute and display the new time. Serves as a process timer as well as enlarging timer. Just tell it how long each step takes in any given process, and the timer will go through the entire cycle automatically. The timing ranges are 1-999.9 sec. and 1-99.9 min.

## Color analyzer from Omega?



**Add-on programmable color filter wheel converts** your CS50 black-and-white on-easel Omega black-and-white exposure/timer into a color analyzer. Clip-on framework holds the probe and filter wheel under a lens mounted diffuser. Screwdriver-type adjustment moves the tiny sickle-shaped diaphragm in front of individual filters in each filter wheel to program it for a given film type or paper batch. Buy extra filter disks as needed. Unit seems to be usable only for scramble programming though probe can be unclipped for on-base-board exposure readings.

## Compact, single unit studio flash



**Elinchrom Mono Light 11 is a high output compact studio flash** for portrait or commercial use. \$449.95 gets you a 1.3-sec. recycling, 200-watt second AC powered unit with tube, modeling lamp and standard reflector. Accessories include umbrellas, barn doors, spot lighting grids, and accessory holders. You get about f/11 at 6 ft. with a white umbrella on ASA 100 film. Weight is 3½ lb. with standard reflector. Built-in photocell trigger. Unit has one power setting only; you control output by varying distance, changing light shaping accessories. Head dimensions—5 in. diameter x 7 in. long.

## All that glitters is not gold!



**Low-priced silver recovery for the home darkroom?** So says Silver Recovery Systems, Inc., manufacturer of the Woogcell Hand Tank Silver Recovery Unit. The cell removes silver from used hypo while extending the life of the fixer. What to do with all that silver you've recovered? Use the prepaid mailer to send the unit to Silver Recovery's own refinery, or send it, at your own cost, to the refinery of your choice. \$39.95.

## The fastest slide changer in the west



**Watch closely folks and I'll change slides on my Ennamat projector** with my hands tied behind my back. It's easy, as long as I have the infrared control hidden in my palm. One press of the button and an IR beam bounces off anything—wall, ceiling, lamp, or your best friend's tummy—hits the screen, enters the projector and triggers the changer. Good in forward or reverse direction at distances up to 40 ft. Except for the lack of any apparent changing controls, the Ennamats are your basic European type, open groove rectangular tray-equipped projectors. Various models feature the usual options.



## Try a Tri-Caddy to ease your load



Folding, two-wheeled attachment fits on **Welt Safe-Lock** and other tubular tripods to turn them into folding dollies for camera case carrying. Tripod and carrier fold to fit under airliner seats, unfold to serve as equipment carts and allow set-up tripod with mounted camera and carrying cases to be moved around while shooting. Locking wheels hold set-ups steady once you're there. Aluminum construction with shock-cords hold the load. \$21.95.

## 3 to 10° variable-angle spot meter



Automatic indicating variable angle **Sekonic L-438 3-10° spot meter** uses a silicon blue cell sensor, linear servo-motor controlled exposure scales, and has four measuring angles between 3 and 10°. Pressing an actuating button on top causes the straight-line time and aperture scales to move automatically into position to indicate usable exposure range. An EV scale in the finder moves simultaneously. On the bottom, you'll find a miniature Weston meter scale for zoning. Runs on one AA cell. Approximately \$280.

## Not a brief case—a lengthy case!



Who needs a camera case that looks like a "potato masher" flash, you ask? Well, suppose you're on safari totting your favorite SLR and a 300 mm "elephant gun." You certainly want to protect it in a "high-impact plastic shell lined with foam padding," right? And you *don't* want to take time to mount your optical weapon when Sheba finally decides to charge. Enter the Safari Camera Case, a modular design with a front tubular lens section that grows like Pinocchio's nose when you add 2 3/4 in. long "extension tubes" that push on and lock in place. It'll accommodate "all major SLR brands." \$35.85.

hallmark of this company. They fit neatly onto present Canons and no doubt will be usable on future models, if and when. We noted several lenses in all focal length categories from **fish-eye** to 200mm.

Still in the single-focal-length department, **Soligor** unveiled a relatively compact **400mm f/5.6 G/S** lens measuring 9 1/2 in. in length and weighing in at 35 oz. This four-element optic focuses to 16 1/2 ft. and has a built-in lens hood. Soligor also showed a **Multi-Purpose 2X teleconverter** which functions as a 1:1 extension tube when the bayonet-mounted optical element is removed. Rounding out the non-zoom optical array are a compact **600mm f/8 mirror** tele from **Sigma**, which has a built-in tripod socket, a **300mm f/4 tele** for the **Mamiya NC 1000**, with focusing to 15 ft., and a whole new SLR lens line from **Osawa**, which includes a **28mm f/2.8**, **135mm f/2.8** and a **200mm f/4**.

Two other independents came in with single focal length items—**Komuranon** with a **28mm f/2.8**, and **Owen** with two internally-focusing telephotos—a **300mm f/5.6** with 58mm filter size, weighing a scant 21 oz., and an equally light **400mm f/5.6** weighing in at 25 oz.

Turning to the increasingly popular zoom lens sector, **Sigma** unveiled a pair of new zooms—a compact **100-200mm f/4.5** with apertures to f/22 and macro focusing to 23 in. or 1:4.5. Also new is Sigma's **35-85mm** wide-to-medium-tele zoom, which is scarcely larger than many normal lenses and offers macro focusing to 10 in., apertures to f/22, and weighs 13 1/2 oz. **Soligor** introduced a **35-70mm f/2.5-3.5** zoom that's only 3.3 in. long at infinity. **Osawa** announced a pair of zooms to complement their single-focal-length entries—a **70-150mm f/3.8** with focusing to 4 1/2 ft. and apertures to f/22, and an **80-205mm f/4.5** with focusing to just over 6 ft. and apertures to f/22. Among major makers, **Mamiya** also got into the act with a zoom for the NC1000, an **80-200mm f/3.8**, 2-touch zoom with focusing to 4 ft. and **Tokina** exhibited a single-touch **75-150mm f/3.8** with focusing to under 5 ft. (25 in. in macro).

## Instant macro mode with a twist



Can you turn your lens into a macro with a back-mounted gizmo? Yep, if it's a Computar Auto Macro Converter and the lens in question fits one of the popular 35mm SLRs. How? Mount the four-element converter on your camera, mount your lens on the converter, set the lens at infinity, and focus with the converter's focusing ring. Any catches? Well, there's a light loss of 2.5-2.75 stops depending on which magnification you're shooting at (it's indicated by a blue scale), you can only get down to 1:1 with normal lenses, and lenses longer than 135mm aren't recommended. Still, if image quality is good as claimed it sounds like a winner.

## A gripping tale of many movements



From the land of weird and wonderful grips comes the **TeleSor Vari-Grip**, a device for folks who aren't content to confine their hand-held long lens shooting to horizontals. Fasten your SLR to the textured rubber platform with a locking screw and you can shoot conventionally. Turn a locking knob behind the grip section and you can now slide your camera and lens combo on a pair of rails all the way to vertical position. The platform itself has its own slot and locking lever permitting back and forth adjustment, and it can be flipped over for more exotic movements. If all else fails, the grip has a tripod socket.

## Vivitar looks at both ends of lens



The latest example of burning the candle at both ends comes from this prolific accessory maker, with the lens as the chief beneficiary. For the front end Vivitar has a new group of glass filters, manufactured in, of all places, the USA. These multicoated VMC filters come in the usual sizes, screw-in style, from 46 to 77 mm—in Skylight 1A, UV-Haze, Neutral Density 3 and 6, 85A, 85B, 80A and the usual b/w contrast creators. From \$12-\$45. For the back end of the lens we have some multicoated, automatic 2X teleconverters for medium-format cameras, namely the Bronica 6 x 6, Hasselblad, Pentax 6 x 7, Mamiya RB67 and 645.



# Cut and Paste Creations...

by Rachel Lulov Segall

By recycling unused pictures, you can improve the environment of your cluttered print file and get some fresh visual effects as well.



Unknown photos rub shoulders with famous art prints in an evocation of old New York.





Myriad images taken out of context combine in one forceful statement on youth and age.



Rejected contact print of a little girl is resurrected as an old woman's reminiscence.

Sometimes the best way to perk up an old image is by cutting up a little. The images on these pages are collages. They were made by cutting and pasting together photographs and art prints. Collage is an additional means of visual expression which is not tried often enough by photographers. It offers a chance for experimentation and can sharpen your eye and sense of composition while you are free from the confines of gravity and conventional perspective. All the rules and limits are of your own making. It is a means of trying the creative process used by visual artists in other media, but requires neither drawing ability nor special technical training.

You can unite images from various times and places, often changing their meanings. The collage on the opposite page is composed of such disparate elements as a photo of the skyline of New York City, part of an art print of a painting by a Dutch Master, a photo of a New York City building cornice, and the bottom view of two elderly women strolling. All are combined into a single comment on the City Fathers of New York.

Often, defective prints turn out to be perfect for your purpose. In the collage at the lower left, the picture of the girl in the attic window is a contact print which was rejected for being out of focus. By contrasting with the adjacent images, which seem clear and of the present moment, the inadvertently blurred image of the girl becomes the means of suggesting the old woman's dream or memory.

You can lift images from their original settings and give them a radically different meaning. In the collage at the upper left, a photo of a child clinging to a playground fence was cut so that the outline resembles a man's hat. The boy's young grasping hands juxtaposed with the ancient face evoke both an old man's memories of youth and strength and his tenacious grip on life.

Try using a collage as a vehicle for special effects. For example, the collage on the following page contains an optical illusion. The vases on top of the columns were cut from duplicate prints and are exactly the same size. However, one vase appears to be markedly smaller than the other. The photos from which this collage was assembled are reproduced in full, since it is rare that you see the components of a collage and the collage itself reproduced on a single page. Note that the picture on the upper left was used twice in the design.

Some artists design their collages to let you know at first glance that they are made of

*Rachel Lulov Segall is a free-lance artist living in New York City.*





A finished collage adds up to any sum of its parts you choose.

Cannibalization and distortion are the collage-maker's prerogatives. If you ruthlessly wrench images out of context, radically alter scale and play complete havoc with perspective—all the better. Component images include (clockwise from lower right) a portrait of Yousuf Karsh, Ottawa; a brewer at the Carlsberg Brewery, Copenhagen; Billboard Publications executives, Cincinnati; a street scene in Kathmandu, Nepal.



various pieces; others fool the eye for just a moment. Some are designed so that it is almost impossible to tell what the separate pieces are; if the effect is well executed, a collage may even appear to be an uncut print. Neither approach is considered better or more correct. Experiment on your own and see which method satisfies you.

After you have constructed a few collages with existing materials, you may want to take pictures with a particular collage idea in mind. Just remember to have prints made which are large enough to work with comfortably—8 x 10 is a good minimum size, although 5 x 7 is also acceptable. Consider combining art prints or special paper with photos. The contrast in texture between photo emulsion and printed paper can be striking.

You need not own special lenses, cameras or equipment to make your first collage. Enjoy trying your hand at it with the simplest of tools. But to accomplish something more than merely cutting up figures and remounting them, try this:

To begin with, select a few prints which you are willing to sacrifice, choosing some for texture or pattern, others for subject matter. Color and black and white can be mixed effectively. Start with no more than five to eight photos—anything beyond that can be overwhelming. After the collage is in progress, you can always delve into your files again to find what you need to complete it.

Try to stretch your perceptions of the images by turning them and focusing your eye on different sections of the photos. A good way to start your conceptualization is to take two photos which seem to be visually related in some way. Using them as a departure point, try to make a finished product which conveys what you see or feel to the viewer.

Cut the photos with a sharp scissors, mat knife or X-acto knife. The scissors should be used only for a rough cut; use the mat knife or X-acto knife for the final precise cut. Don't discard large unused pieces—save them for your next collage.

If you have a raised edge which you wish to smooth away, sand the thicker photo gently with fine sandpaper or an emery board and then glue. The edges of the completed collage can be sanded in the same manner before mounting. Another way to eliminate the unwanted whiteness of an edge is to run a black marking pen along the edge of a photo.

Glue pieces together by overlapping them and not by attempting to join them edge to edge. Rubber cement is best, since it will not buckle the photo or art

*Continued on page 152*

## Seven simple steps to follow in converting a collection of prints into a collage.



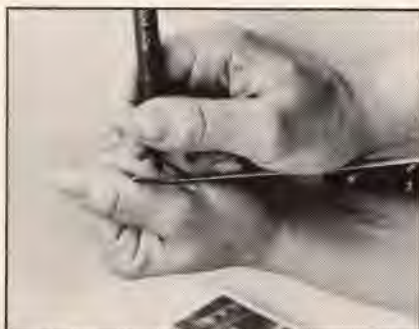
1. Look for two pictures which seem to complement each other and use them as your point of departure.



2. Use a scissors for the preliminary cutting. For the precise trimming later on, you will need a mat knife or X-acto knife.



3. You can eliminate raised edges by applying sandpaper or an emery board until smooth and then gluing.



4. Conceal the whiteness of an edge by blackening it with a marking pen before the photo is incorporated into the collage.



5. "Hold" the glue for a minute. Assemble all the pieces and make a "dry run" of your final arrangement before starting.



6. Glue the pieces together by overlapping them rather than trying to make the edges meet. Rubber cement is best.



7. Trim the sides of the collage last using a mat knife and ruler—it's much easier than trying to align individual pieces.



# Sure-Footed Low Down Viewing

An ideal tripod should be ideal down low as well as at normal levels. Alas, all of the tripods I have seen flunk out when you're crouching down for a worm's-eye view in tight quarters.

Some tripods allow the reversal of the center post for low level shots. But what a chore to use it this way! Just try to place your head in between the legs to operate the upside-down camera for some wide angle pictures. The third tripod leg is there in front partially blocking the view all the time. Others can have their legs spread further than normal, thus lowering the short center post for the same purpose. But to do that, it is necessary to have a large enough even ground surface, which one does not get in tight corners nor often in the wilderness.

What are the solutions? Well, one is to attach a camera clamp of some sort on the tripod leg to cover the really low levels which the tripod center post can't provide. If you are willing to pay the high price for a good clamp, and don't mind carrying it in your already jam-packed gadget bag, and can tolerate scraped paint on the leg, etc., that's perfectly fine. Another solution is what I did: Construct a sliding camera support bracket for your tripod leg as shown in the photos. It is solid, very convenient to use, easy and cheap to build.



Versatile sliding camera bracket consists of only two pieces of contoured wood, nuts and bolts, but offers strong grip.

Here are the items you need for the construction: Two pieces of 5½-in.-long, 1¼ x 1¼ in. square lumber; two 3-in. ¼-20 bolts; and one small tripod ball head which you may already have. Total cost, including the ball head (which is the most expensive item), is less than \$10. And here's how to do it:



1. Clamp the two pieces of lumber together and drill a hole slightly larger than the diameter of the tripod leg at the joint (see photo). Position the hole such that the periphery of the hole is 1 in. from one end and no less than 2/5 in. from the sides of the wood. Modify the dimension of the lumber as required. You can use a single large piece of lumber, cut the hole, and then saw through the center lengthwise as well.

2. Drill two ¼-in. holes, ½ in. from either side of the tripod leg hole on the center line of the side of the bracket.

3. Take the two pieces apart and put them around the tripod leg to see that the leg hole is just large enough to allow the bracket to slide on the leg when pushed. Sand it to enlarge if needed. Attach layers of plastic or masking tape to the inner surface of the leg hole on both pieces of the bracket to serve as cushion, so that when the bracket is bolted around the tripod leg it cannot slide when pushed.

4. Set the tripod on a leveled surface. Use the bolts, flat washers and wing nuts to fasten the bracket to the tripod leg as shown in the photo. Position the free end of the bracket straight away from the leg such that the bracket is angled upward. Use a carpenter's level to draw a line parallel to the ground surface from the center edge of the free end on the side of the bracket. This line will intercept the top surface of the bracket to form a small triangle. Disassemble the bracket and saw off the small triangular piece of both halves of the bracket. Save the pieces for the next step. Now the top surface of the free end of the bracket should be beveled as seen in the photos. The beveled surface is necessary in order to position the camera for vertical format pictures.

5. Before drilling a hole for the thumb screw used to attach the ball head, glue one of the triangular pieces to the bottom of one piece of the bracket to pro-

vide parallel top and bottom surfaces at the free end.

6. Drill a ¼-in. hole, perpendicular to, and at the center of the parallel surfaces. Insert the thumb screw through a flat washer into this hole, in order to attach the small ball head on the top surface. Shorten the thumb screw if required. The length of the bracket and position of the ball head are determined by the dimension of your camera body. Notice that the tripod socket on the camera body may not be at the center of the base plate. Measure the longer side to determine the position of the ball head on the bracket. When the camera is attached onto the ball head, its side should not touch the tripod leg. But—to insure the best stability—do not make the bracket longer than necessary.

7. Round off the corners and edges and paint or stain the bracket to give it a professional look.

To use the bracket, mount the camera on the ball head, slide the bracket to the desired level and then adjust the ball head to position the camera. The bracket can also be used to place an off-camera



Add tripod ball head to bracket for secure fit on any tripod leg.

flash unit. At tight corners where there is no room to spread the tripod legs, simply use the tripod as a monopod and position the bracket as usual. I leave the bracket on the leg even when it is not being used.

During transport and storage of the tripod, slide the bracket all the way down to the foot of the leg and turn the bracket in toward the other two tripod legs; this way the bracket will not add much bulk to the folded tripod.

Although this construction is described for tubular tripod legs, with slight modification, it should also work well with channel-type legs.—M.L. PANN (Knoxville, Tenn.)



# Saran Sets Macro Stage

Saran Wrap, or other transparent plastic wraps, held tightly in a pair of embroidery rings can form an ideal stage for making shadowless white background photomicrographs in outdoor locations where studio equipment is not available. It can also be used with flash units angled at 45° to the subject.



Quick macro setup has coins on plastic wrap snugged to embroidery rings.



Results are sharp, shadowless images against white background.

Often, when your subject is placed on glass and the camera is focused very close, the reflected image of the camera front will spoil your shot. There are no such reflections from plastic wrap—as long as the wrap is pulled taut.

You can always make a stage by cutting an open top holder out of a carton and taping the wrap on it, but flattening the wrap is difficult. Instead, simply cut off a piece of the wrap, clamp it between two embroidery hoops, suspend the rings over a piece of white paper using cigar boxes, books, or whatever is available for support and, voilà, a transparent flat stage on which the camera cannot see itself. Floating images should result.—FRANK P. MCWHORTER AND MALCOLM M. MCWHORTER (Carmel, Calif.)

# Made To a "T"



Ready-made long-lens support? Read on.

Long lenses without panhead screw sockets tend to put excessive strain on the camera's lens mount when using a tripod. It is actually possible to force and warp the lens mount if a heavy lens is used this way.

Flat T-plates can be bought in various sizes and make excellent strain reliefs to prevent camera damage. Measure from the camera's tripod socket to someplace along the lens that does not require you to make adjustments. A flat T-plate that matches this length can be purchased at most any hardware store.

Glue a small square of foam on the T's long leg to provide shock protection and to prevent scratches. Mount the T between the camera body and the tripod. The factory hole in the T will let the tripod screw pass through it and into the camera. A portion of the lens weight will now be supported by the T and transmitted to the bottom of the camera instead of the lens mount.—GRADY E. MCCRIGHT (Las Cruces, N.M.)

# Oil-Spot Focusing?

Once again, various photographers both amateur and professional are turning to large-format view cameras for high-quality imagery and versatility of use. To meet with the demand, many new 4 x 5 and larger cameras are on the market. Most have no focusing means other than a groundglass screen. While adequate



Oil smooths the way to a better view.

for most work, the glass is fairly coarse-grained, and is not smooth enough for critical focusing of details.

But there is a simple way to add a critical focusing area to the camera's groundglass. It's a drop of oil—an old trick newspaper photographers used in the days before 35mm cameras replaced the cumbersome, if excellent, Speed Graphic. Applied to a spot in the center of the groundglass, the oil fills and, in effect, minimizes the grain. The result is that the oiled area is much brighter, invaluable in low-light situations, and gives a much sharper image area. The oil does not interfere with camera function.

Apply the oil with a cotton swab or tiny brush to an area roughly the diameter of a nickel in the center of the groundglass. Use the oil sparingly or it will tend to spread too much. If you make a mistake, the error is easy to correct. Simply remove the groundglass, wash it with mild detergent, and start all over again.

You can use any lightweight oil or grease. Linseed oil is more permanent because it dries hard, but it is also more difficult to remove. Other oils make a well-defined area initially, but with time diffuse enough so that reapplication may be needed.

If you want overall brightness, you can oil the entire glass. Apply the oil, then wipe the glass thoroughly with a clean, dry, lint-free cloth.—JAN AND TOM LEVICK (Seattle, Wash.)



# modern tests

newest cameras, lenses & important accessories

## MOTOR-DRIVEN KONICA FS-1 AUTO 35mm SLR

**MANUFACTURER'S SPECIFICATIONS:** Konica FS-1 35mm eye-level single-lens reflex camera. Body No. 108741. **LENS:** 40mm f/1.8 Hexanon AR No. 700751 in Konica bayonet mount, apertures to 1/22, focusing to 17.7 in. (0.45m), accepts 55mm accessories. **SHUTTER:** Electronically-controlled Copal CMS metal-blade focal-plane with speeds from 2 to 1/1000 sec. plus B, X sync. **VIEWING:** Fixed eye-level prism with non-interchangeable focusing screen having central split-image rangefinder, microprism collar, full focusing outer area.

**FEATURES:** Built-in, battery-powered motor drive with auto wind to first exposure, automatic film take-up, shutter-speed-preferred auto exposure (you set the speed, the camera sets the aperture); manual override; four alkaline energizer AA cells in handgrip power winder, shutter and Gallium Arsenide Phosphide photodiode metering circuit reading a center-weighted exposure from the focusing screen at full aperture; diodes in finder indicate aperture set; over, underexposure warning, manual operation, flash ready for dedicated X-24 Auto Electronic flash unit; electromagnetic shutter release with remote electronic release provision; blinking electronic self-timer; hot shoe; shutter-release lock; film box memo holder; viewfinder battery check, LED film wind indicator. **PRICE:** \$555.

With the recent flurry of new, stripped-down or economy versions of already-existing SLR models, the Konica FS-1 stands out as a most remarkable, bold and unique venture. For Konica has not stooped to conquer the neophyte, but instead has created a new-generation camera which may prove equally intriguing to the experienced photographer seeking the convenience of motor drive, the absence of any film leader threading and advantages of a

multiple information viewfinder equipped with the latest red dot diode display.

The camera's basic auto-exposure concept has strayed not a jot from Konica's continuing contention that shutter-speed-preferred automation (you set the shutter speed and the camera's metering system sets the aperture) is the only safe and practical type of automation for anyone. (In reading Konica's promotional literature inveighing against the aperture-pre-



**Simplest loading 35mm camera ever. Place film across film plane, over takeup spool. Close camera. Film winds automatically to first exposure!**

ferred cameras, one must conclude that Konica *could* produce a multi-mode camera, but will not because of their shutter-speed-preferred ideology. Rather than become enmeshed in that unending aperture vs. shutter-speed prefer-



**Red film transport LED lights to inform you that film is winding.**

ence argument here, we can state that shutter-speed preference to us is probably more convenient and superior for almost all situations when your camera is fitted with standard *auto-diaphragm* lenses, whereas Konica's arch-enemy system—aperture preference—is best suited for special shutter variable applications such as photography using bellows units, making pictures through microscopes and telescopes or mirror lenses or where very

long automatic exposures over 2 sec. are needed.

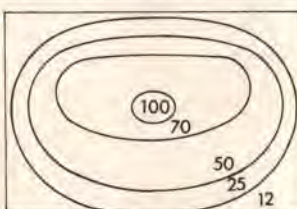
Since most SLR pictures are made through standard auto-diaphragm lenses, Konica may have quite a valid argument in its favor.

The Konica FS-1 not only operates in a unique manner. It looks unique, too. Basically, its handsome 4½-in. die-cast metal body with polycarbonate resin top and lens mount surround plate appears to be a remarkably compact SLR with a motor drive module built into

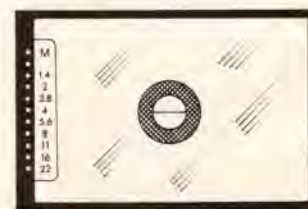
ally the complaints of those who have until now found compact SLRs difficult to hold because of their small size and lack of any substantial hand-grippable area. This is certainly not the case with the FS-1. Your right hand closes around the battery compartment with a naturalness which makes you feel that something is distinctly missing from other SLRs not having such.

Let's first get to the auto loading. Many SLR camera manufacturers have engi-

## What's New At A Glance: Konica FS-1



**Meter sensitivity pattern reveals center-weighting, much the same as used in many modern Konicas.**



**Finder shows central split-image rangefinder, microprism collar, full focusing screen. Diodes at left light to indicate aperture set by metering system, manual mode, over, under exposure, flash ready.**

the right hand side. Actually, the module is the four AA cell battery compartment, driving not only the motor but supplying power for the electronically controlled shutter, metering circuits and LED displays as well. You have only to hold the FS-1 to your eye to realize why Konica elected to flaunt the removable motor drive battery compartment instead of hiding it in smooth contours under the camera (which might at first seem most logical). The FS-1 protruding battery compartment provides a really superb hand grip and should go far to

needed simplified 35mm film loading systems. We had seen improved take-up spools (even Konica championed a good one), systems in which the film was laid precisely in a specific plane or under a clip after which loading was automatic when you closed the camera back and advanced film using the traditional wind-shutter-and-release-three-times system. The Konica FS-1 however, employs a large take-up drum with



crimping bar plus a three-roller back cover pressure system. You lay the film leader across the film plane, over the take-up drum. You shut the camera back. You hear a whir, and in just seconds the film has not only attached itself to the take-up spool, but also advanced to the first exposure. You're ready to start taking pictures.

Is this system foolproof? Can you misload it? Yes, you can if you deliberately set out on purpose to do so by not placing the film sufficiently across the take-

up spool, or by deliberately threading the film crookedly, but it takes considerable ingenuity to defeat it. In our opinion, the system is successful and ought to be adapted by other camera makers even if they must pay Konica a royalty for using it.

The battery compartment/handgrip can be removed by pressing two vertical recessed latches on the back of the camera. While it may take a moment to master this function, we feel the engineering is sound since

any inadvertent unlatching (which might have serious consequences if the grip dropped off and hit the floor) is prevented, yet the system provides almost instantaneous access to the battery compartment. Four alkaline energizers (or, in an emergency, ordinary carbon-zinc batteries) nestle into the hand grip interior. You just follow the diagram within as to proper + and - battery orientation.

The use of one removable battery compartment for all functions has some hidden benefits (no pun intended). First, there is no need to carry extra (and often hard-to-find),



**Konica FS-1 is much smaller, 13 oz. lighter than its Konica T4 brother with motor drive attached. T4, however, has other features (see "Modern Tests," Feb. 1979).**

or all of their efficiency. You can remove the FS-1 battery compartment, stuff it in a warm pocket, and only place it on the camera when you're ready to shoot, a decided advantage. If need be, you can purchase additional battery holders (price to be announced), and interchange them when the one in use gets overly cold—decided advantages for cold weather-loving photographers. Can you save money by using nicads in the camera? Konica says no—they don't provide enough voltage to power some of the electronic metering circuitry.

Looking through the viewfinder, you will see a bright view (visible completely even by eyeglass wearers) with an excellent central split-image rangefinder, microprism collar and full fine-focusing screen—much the same as you would expect when viewing through the Konica TC and T4. However, something electronically new can be seen in this Konica's viewfinder information system—the replacement of the

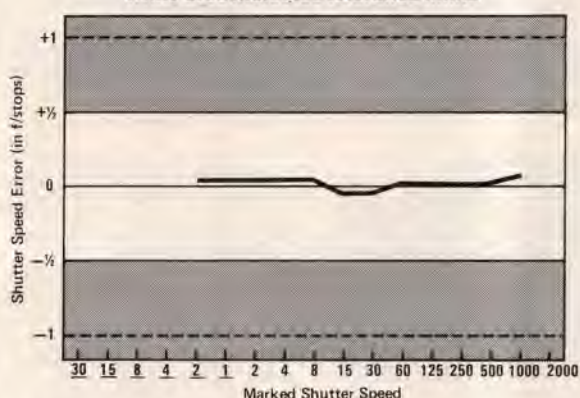


**Hand grip holds four AA cells which power motor, shutter, metering circuit.**

increasingly expensive, silver-oxide button-sized batteries to operate the metering system. The four AA cells power everything on the camera. Additionally, the metering systems of motor drives of many cameras poop out in cold weather as the silver oxide meter and shutter batteries and winder or motor AA cells get cold and lose much

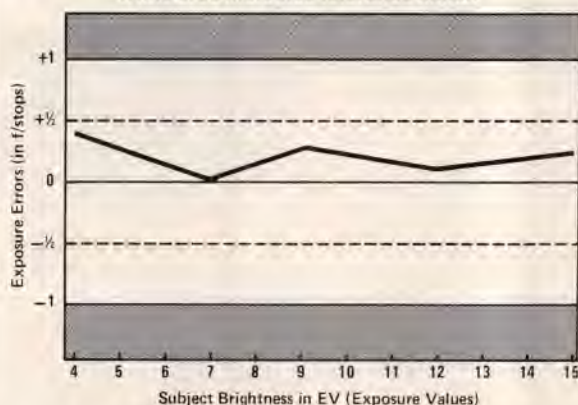
## SHUTTER-SPEED ACCURACY

White area indicates tolerance limits



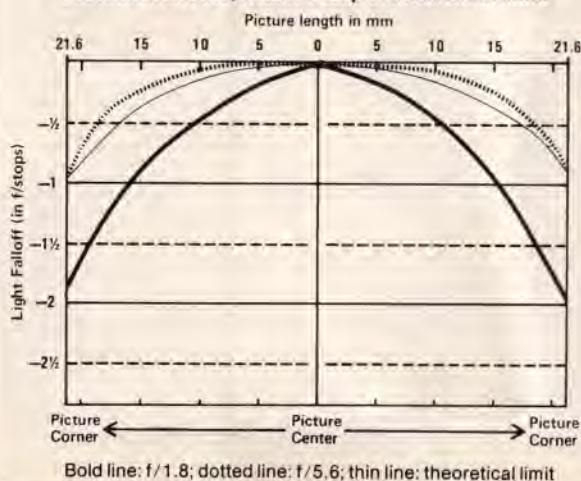
## EXPOSURE ACCURACY (at film plane, ASA 100)

White area indicates tolerance limits.



## LIGHT FALLOFF (40mm f/1.8 Hexanon AR)

Standard: At f/5.6, within 1 stop of theoretical limit.



## GENERAL PERFORMANCE

| Checkpoints                           | Our Standard                                              | As Tested                                        |
|---------------------------------------|-----------------------------------------------------------|--------------------------------------------------|
| <b>FINDER:</b>                        |                                                           |                                                  |
| Apparent viewing distance             | Between infinity and 20 in. (0.5m)                        | 78 in. (2.0m)                                    |
| Apparent distance of aperture scale   | Same as above                                             | 15 in. (0.4m)                                    |
| View area compared to film area       | Vertically and horizontally more than 90%, less than 100% | Vertical: 94%<br>Horizontal: 94%                 |
| Parallax error compared to film       | Vertical: 0.95mm<br>Horizontal: 1.61 mm                   | Vertical: 0.02mm Down<br>Horizontal: 0.5mm Right |
| Focusing accuracy at maximum aperture | Within depth of focus                                     | No discrepancy                                   |
| Image Magnification                   | 0.67 ± 0.1X                                               | 0.69X                                            |
| <b>PICTURE SIZE:</b>                  | 24 ± 0.6mm x 36 ± 0.9mm                                   | 24.0 x 36.0mm                                    |
| <b>SHUTTER:</b>                       |                                                           |                                                  |
| Curtain travel evenness               | ± 0.33 stop                                               | -0.09 stops                                      |
| Camera insulation from sync           | More than 7 megohms                                       | infinity                                         |
| Sync contact efficiency               | More than 60%                                             | 78%                                              |
| Synchronizer delay time               | X: within full opening                                    | 0.6ms                                            |
| Shutter curtain bounce                | Not allowed                                               | Okay                                             |
| Self-timer delay time                 | 7.10 sec.                                                 | 10 secs.                                         |
| <b>LENS:</b>                          |                                                           |                                                  |
| Focal length                          | 40mm ± 5%                                                 | 41.37mm                                          |
| Maximum aperture                      | f/1.8 ± 5%                                                | f/1.84                                           |
| Distortion                            | 0 ± 2.5%                                                  | 0.15% (pincushion)                               |
| <b>CAMERA SIZE:</b>                   | 5 15/16 x 3 9/16 x 2 1/2 in. (150 x 90 x 54mm)            |                                                  |
| <b>WEIGHT:</b>                        |                                                           |                                                  |
| Camera:                               | 1 lb. 8 oz. (680g) (with batteries)                       |                                                  |
| Lens:                                 | 5 oz. (142g)                                              |                                                  |



## modern tests



**Press LED self-timer button and it flickers red increasing in speed until exposure. Flip switch atop camera to cancel.**

right-hand-side-of-finder aperture scale and needle by a left-side-of-finder aperture scale with red dot light-emitting diodes. This isn't simply a case of Konica following the latest electronic fad, but rather of Konica now being able to furnish far more essential finder information in a simple, but highly visible form.

At the left of the focusing screen, but within the picture area, so it is transilluminated from the finder screen, is a completely transparent vertical plastic strip on which exceptionally large black numerals appear; M (for manual oper-



**You can turn shutter-speed dial easily with camera at eye level by applying thumb pressure to overhanging dial edge.**

ation) at the top followed by full aperture numbers 1.4 to 22. To the left of the scale just outside the picture area are 11 red LEDs, one opposite the M on top and another located in the empty space between the M and where the apertures begin at f/1.4. When you press the shutter release button slightly (about .7mm), the metering system turns on and one of the diodes lights opposite an aperture numeral, indicating what lens opening the metering system will set for the shutter speed you have selected. If there is insufficient light to expose properly at maximum lens aperture and the shutter speed you've selected, the unmarked dot between the maximum lens opening and the M will blink, indicating you should use a slower shutter speed, raise the light level or try flash. If there's too much light the LED opposite the f/22 numeral will blink.

If the unmarked diode and the

f/22 blink alternately, your battery power is low and you have just about enough power to shoot five more rolls of 36-exposure film. No LEDs lighting at all? That means you're out of battery power completely.

While the M will light in manual model, the diodes opposite the apertures still continue to operate indicating suggested lens openings which you can use or ignore as you wish.

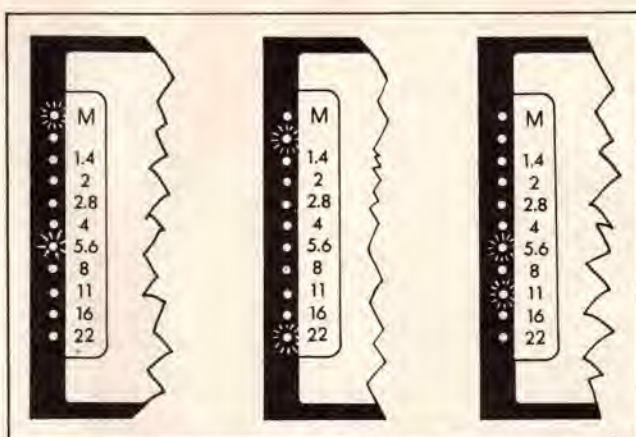
If you fit a lens or accessory to the FS-1 which does not have the proper connections for automatic exposure—bellows, extension tubes, microscope, telescope, preset or manual-diaphragm lenses—you must make your exposure meter reading at the actual shooting aperture. You press the shutter release lightly to turn on the metering circuit. Then turn either the shutter dial or lens aperture ring until the LED between the M and f/1.4 markings light. You can now make your exposure.

The LEDs also provide flash information when using the new Konica X-24 Auto Electronic flash unit which we'll discuss later on.

While the first light pressure on the very large diameter (5/16 in.) release button turns on the metering system, additional pressure (about .4 mm of travel) releases the shutter mechanism, and the built-in motor drive winds the film and cocks the shutter for the next exposure directly afterwards. (Note: We are deliberately not describing the interior mechanical and electronic operation of the FS-1 at this time, since its circuitry and two built-in motors will be handled more appropriately in an "Inside Your Camera" article and exploded-view drawings in a future MODERN issue.)

There is a film transport warning LED at the back of the camera which lights during film advance only if film is actually feeding through the camera properly. At film end, the light will remain on if the film and shutter have not been completely wound. You then switch off the camera by pushing the shutter release locking lever counterclockwise so the red dot beneath shows. You rewind film in the traditional manner using the rewind button and folded crank. When you again turn on the camera by moving the shutter release button back to its white dot position, the circuit will immediately complete its shutter wind without any need to push the shutter release itself.

You will note the absence of any cable release socket. Instead, located at the front left side of the camera (as you hold it) is a covered multi-pin remote release connecting socket which will accept electronic



**For regular auto exposure, red diode blinks next to aperture set by camera's metering system. On manual operation (left), diode next to "M" blinks as well as recommended aperture diode. Center drawing indicates under/over exposure diodes blinking. At right, the two electronic flash apertures blink when X-24 auto flash has recycled completely and is ready to fire.**



**Frame counter at back of camera is well placed, has large, easy-to-see numerals.**

cable switches of various lengths, an interval timer for time lapse photography, and sundry other goodies. None of these were available at test time, but are faithfully promised for delivery soon.

One other electronic control should be mentioned in this, Konica's first electronically-controlled SLR camera: the self-timer. The actuating switch, located at the front right of the FS-1, can be pressed at any time before picture taking. Immediately the switch will begin to blink red slowly for 4 sec., faster for 4 sec. more, and very fast for an additional 2 sec. before release to warn the subjects in front of the camera when the actual exposure is about to be made. Immediately afterwards, the camera winds to the next exposure.

The lens normally furnished with the FS-1 is a brand-new, exceptionally small (1.1 in. long, 2.5 in. in diameter) six-element 40mm f/1.8, an unusually short focal length "normal" optic for SLR owners, most of whom are accustomed to lenses from 50 to 55mm. This is more in the range of a more moderate wide-angle lens, in keeping with the preference of the average tryo who has grown accustomed to wider vistas for scenics (and more depth of field at like distances) as generally offered in 35mm rangefinder and pop-up flash cameras. For those experienced photogra-

phers who find 40mm an anathema, the camera body alone is available for \$445, and you do have your choice of the larger 50mm f/1.4 (\$180), f/1.7 (\$110) or 57mm f/1.2 (\$290) Hexanon optics.

Since the X-24 Auto flash (\$98) is so much an integral part of the FS-1 system, let's describe and analyze it here before we get to the nitty gritty of a practical FS-1 field test.

This four-AA-cell, dedicated unit can be used as a regular



**For auto exposure, keep aperture ring set on AE. Release button allows ring to be turned for manual apertures.**

autoflash on any camera, but on the FS-1 it automatically sets the camera shutter to the 1/100 sec. autoflash speed and the lens aperture to either f/5.6 or f/11 when the camera is set to AE (automatic exposure). In the finder the f/5.6 or f/11 aperture diode blinks when the flash recycles and is ready to fire. After the flash exposure, before the flash unit recycles completely (which takes 5 sec. or less with fresh batteries, or 3 sec. with nicads) the camera automatically reverts to regular existing light auto exposure. It immediately switches back to 1/100 sec. and the f/5.6 and f/11 apertures the moment recycling is complete. Over 300 flashes are promised on alkaline energizers, or over 100 from nicads (figures we found to be conservative). The coverage is sufficient for a 35mm lens angle. Auto-exposure dis-





**Hot foot of special flash contains pin connectors with flash information for viewfinder.**



**Minor snag: Rewind lever can't be operated unless X-24 flash unit is removed from camera.**

tance range varies according to the speed of the film in use. With ASA 25, the distance is 2.3 to 6.9 ft. at f/5.6; 2.3 to 33 ft. at f/11. With ASA 400, the distances increase to 2.3 to 28.2 ft. and 2.3 to 14.1 ft. respectively. The manual guide number for ASA 25 film is 40; it jumps to 160 for ASA 400 film. A three-position switch atop the flash governs the manual, f/5.6 or f/11 flash unit settings. Any auto flash with a hot shoe connector can be used on the FS-1 or con-



**Auto Strobe X-24 forms integral unit with Konica FS-1 but underslung protrusion may prevent unit from being used on other SLRs.**

nected to the right side PC terminal if the flash has a PC cord. However, you must then set both the shutter speed and aperture manually.

In field testing the Konica FS-1, we sent it out with our usual group of knowledgeable and skilled technicians and photographers, even though the initial aim of the camera may be towards a less sophisticated user. Each became quite attached to the camera, and achieved an excellent percentage of perfectly-exposed slides.

It took our technical experts only a brief time in actual field tests to be convinced that the FS-1 is one of the most well-thought-out cameras that we have ever experienced in terms of user convenience. The electromagnetic shutter release is very comfortable and only requires a slight urging from the ball of your finger to operate. This does not mean it is a "hair trigger," but rather that the electromagnetic release has eliminated any need for a mechanical downward stroke. We could only liken it to an excellent elevator call button.

Since the camera is shutter-speed preferred and you will wish to set the shutter speed first, it is most convenient to be able to turn the shutter-speed



**Four AA cells nestle neatly into back of X-24 flash unit.**

dial while holding the camera to your eye and observing the aperture shown by the light-emitting diodes. Konica has made the shutter speed dial very large—over an inch in diameter—with its knurled edge protruding over the rear of the camera. You can thus turn it with your thumb while holding the camera at eye level. Your forefinger can remain on the release button to illuminate the diodes as you set the camera. We do wish that Konica had made provision to show the shutter speed set in the FS-1's viewfinder, which would have made it possible to operate the camera at eye level without ever removing the camera from your eye to check the speed dial.

The frame counter, instead of being located on the top plate of the FS-1, is at the back of the camera where you can see the



**Konica X-24 flash unit we tested had meters-only scale, but unit you buy will probably be in feet. Decal will have footages for ASA 25, 64, 80, 100, 160, 200 and 400 films.**

really large numerals easily. During rewinding, it counts frames backwards which is quite handy if you wish to remove a partially shot roll without the danger of rewinding the leader back into the cartridge by accident.

The shutter-release lock lever is large with very positive stops. Shutter-speed numerals are extremely large and legible. The AE (auto exposure) setting of the lens has a very positive

locking system which requires pressure on an unlocking lever to change to manual apertures. The folding rewind crank is large and easy to grasp. The indicating diodes in the finder were bright and the scale easily read even in fairly poor lighting conditions. Only one diode closest to the actual aperture set lights at a time, although in-between f/stops are set by the metering system. Slight changes in light level caused almost immediate shifts in the metering response. The camera nestles ideally in your right hand, making the need for a left hand almost superfluous except for focusing, shifting apertures (in manual mode) or steadying the camera.

While the directions do not mention any possibility of making multiple exposures, many photographers today feel this is a prerequisite for any camera they own. Can you make multiple exposures with a motorized camera like the FS-1? We



**Pencil point indicates convenient lens release button; finger touches aperture ring release.**

found you could. You take up the slack in the film by turning the rewind knob until it is tight. Press in the bottom rewind button. Hold the button in and the rewind knob is prevented from turning. You can then push the shutter release as often as you wish. The camera will continue to make multiple exposures on the same frame as long as and as many times as you wish. When finished, just release the button and knob.

Incidentally, the frame counter will not advance when making multiple exposures but will continue to show you the proper number of frames shot. While we seldom keep our cameras in an ever-ready-type case, we were disappointed with the good-looking but very bulky and inadequate brown designer slip-in case (\$25) which has been devised for the camera. We feel one prime purpose of a case is to protect the camera from dirt and weather conditions. The Konica FS-1 case suffers from gappiness (see pictures) in a most alarming manner. We hope Konica will rethink the case and provide a better one for those who insist on an ever-ready case.

The 3/16-in.-wide, webbed nylon neckstrap furnished with the camera proved excellent and dual-purposed. You either

**Would you like to test your own lens? Get MODERN's Lens Test Kit, \$4.95. Write to Lens Test Kit, MODERN PHOTOGRAPHY, 2160 Patterson Street, Cincinnati, Ohio 45214. Please allow 4-6 weeks for delivery.**



**No, you don't pull upwards on the rewind knob to open camera back. Instead pull downwards on edge catch.**

use it as a regular neckstrap or detach half and use that remaining as a single-hand wriststrap. Attached to the wriststrap half is what seems at first to be a superfluous plastic slide. Actually this is your finder light shield to be used when you are shooting with the camera away from your eye—on a tripod, for instance. Extraneous light from the rear can enter the eyepiece in such a case and cause inflated auto-exposure readings. The plastic slide snaps apart. The two sides of the slide fasten to the eyepiece. The nylon strap itself forms the eyepiece blind. While we do prefer built-in eyepiece blinds, certainly the Konica system is the best external one we've seen. All separate plastic blind covers furnished by camera makers have a habit of becoming lost almost immediately or are never present when you need 'em. The strap blind worked well although we admit that at first it seemed gimmicky to us. (Konica taught us old technician dogs a new trick.)

Although the FS-1 tested was a true export model for the U.S., the flash unit furnished us was marked only in meters and for ASA 100 and 400 films. The unit to be marketed in the U.S. will have a decal with ASA 25, 64, 80, 100, 160, 200 and 400 markings plus footage scales. It employs a knurled lock-down ring to secure it solidly to the hot shoe. While this is done very efficiently, it is difficult to unlock the ring since there isn't room enough to let your fingers grasp the ring securely. Two hands and a solid surface to rest the camera are what seems to be needed if you really want to lock down the ring securely. A locking lever would be preferable.

Secondly, the battery compartment overhang makes it impossible to unfold the rewind crank for film rewinding unless the X-24 is removed from the camera. The X-24 itself worked



## modern tests



Neckstrap and clips form ingenious extraneous light blind.

admirably in the automatic mode from about 2 ft. to slightly beyond 25 ft. (with ASA 400 film and f/5.6 aperture). Since the X-24 has an energy saving circuit, the total number of flashes you can expect depends on your flash-to-subject distance. Like most of the small dedicated flash units on SLRs today, there is presently no provision for bounce or remote flash. However if Konica doesn't offer a dedicated remote cord in the future, independent manufacturers most assuredly will. Coverage for a 35mm wide-angle lens proved adequate.



Aluminum bottom plate is plain save for rewind button.

A separate PC terminal is provided on the left side of the FS-1 for all flash units having sync cords (and when you want to use a flash off camera). As in every instance, Konica has not limited the user to an automatic-exposure-only camera as have other makers, but has furnished all necessary overrides which would satisfy even a persnickiness pro.

Inevitably the decision to acquire this very likable camera must evolve around the built-in motor winder. With other cameras, you add one or not depending on your wants, needs and pocketbook. With the FS-1, you have it. The advantages of motors or winders have been stressed elsewhere many times. Their disadvantages are usually fourfold: weight (not a problem with Konica which—even with four AA cells, the camera, lens and all batteries—weighs but 28 oz.); size (certainly not a problem with a Konica FS-1); cost (already included in the FS-1 price) and noise. While the FS-1's motor drive measures out to a decibel level of no more than 67.8 when

tested in our I.D.E. Noise Chamber, one of the lowest motor noise levels ever tested, the whir of the winder is there and can cause difficulties if you intend to shoot when silence is important—such as at a concert or for candid work where you must remain unobtrusive. Additionally with the FS-1, should the batteries fail the camera cannot be operated at all. (This, however, can be overcome by always carrying a spare set of batteries, which you should anyway.)

Our test of the Konica FS-1 revealed it could fire either single frames by simply releas-



Accessory terminal connector allows fitting of electronic cable switch or interval timer.

ing pressure on the shutter button following exposure, or up to 1.3 frames per second in sequence with either alkaline energizers or nicads. A fresh set of alkaline energizers lasted some 65 36-exposure rolls of continuous shooting.

If you are an auto winder enthusiast it would be impossible to recommend to you a more enjoyable and suitable camera. If you aren't, the myriad fine features of the FS-1 and the undoubted conveniences of a built-in motor will probably make you an enthusiast.



Shutter lock prevents accidental release and film wind.

Now let's turn to the new 40mm f/1.8 six-element Hexanon AR lens. It's remarkably compact, only 1 1/4 in. long and 2 3/4 in. in diameter, weighing 5 oz. It's nearly 1/2 in. shorter and 3 1/2 oz. lighter than the previously smallest lens, the 50mm f/1.7. While it focuses to the same 17.7 in. minimum distance as the 50mm f/1.7, the image at this distance is considerably smaller than that from f/1.7 lens due to the shorter 40mm focal length of the new lens. The lens is nicely finished in traditional Konica satin black



Nice designer case from front, but look at the gaping hole between top cover and main case—all the better for dust and dirt to enter.

finish with an easy to grasp diamond pattern rubberized focusing ring. The focusing scale (orange feet and white meters) is quite large and legible but the aperture scale is smallish, being somewhat cramped because of the compact barrel. However, since the FS-1 will probably be used most often in the automatic mode when the apertures set are shown by LEDs within the finder, the smallish aperture scale on the lens is of little consequence.

**Optical bench analysis:** On axis, there was some spherical aberration and yellow flare at f/5.6 with the image becoming very good at f/5.6. A slight decentring of elements was noted.

Off axis, there was a fair amount of astigmatism, and slight coma with yellow flare at f/1.8. At f/5.6 the flare was almost gone. No lateral color was observed.

**Field test pictures:** These were really excellent and crisp and bore out the really splendid resolution and contrast figures we obtained. Only some slight amount of red flare could be detected at large apertures, and it quickly disappeared by f/5.6. Outdoors, in very bright light at maximum f/1.8 aperture, and at high shutter speed settings, we sometimes detected approximately 1/2 f/stop of overexposure. We suspect

this was caused by the overexposure LED not lighting until the exposure was 1/2 f/stop beyond the maximum f/1.8 aperture of the lens. In such extreme cases, we would recommend a shift to manual operation and shooting at 1/2 f/stop under the recommended exposure. Admittedly such a combination of shutter speeds and apertures in actual practical use is rather unlikely.

**Note:** As we go to press with our test of the Konica FS-1, we are informed that there will be a few months delay in getting them delivered to stores throughout the world. Sorry about that, but it's a camera well worth waiting for.

### CONTRAST

| at 30 lines/mm |          |          |      |    |
|----------------|----------|----------|------|----|
| f/no.          | Center % | Corner % |      |    |
| 1.8            | Low      | 29       | High | 32 |
| 2.8            | Low      | 45       | High | 46 |
| 4              | Low      | 54       | High | 50 |
| 5.6            | Low      | 55       | High | 50 |
| 8              | Low      | 52       | Med  | 48 |
| 11             | V. Low   | 43       | High | 45 |
| 16             | V. Low   | 37       | High | 41 |
| 22             | V. Low   | 37       | Med. | 36 |

### RESOLUTION

| at 1:50 magnification |                 |                 |        |    |
|-----------------------|-----------------|-----------------|--------|----|
| f/no.                 | Center Lines/mm | Corner Lines/mm |        |    |
| 1.8                   | Excell          | 56              | Excell | 40 |
| 2.8                   | Excell          | 70              | Excell | 44 |
| 4                     | Excell          | 70              | Excell | 50 |
| 5.6                   | Excell          | 70              | Excell | 56 |
| 8                     | Excell          | 63              | Excell | 56 |
| 11                    | Excell          | 56              | Excell | 50 |
| 16                    | Excell          | 56              | Excell | 50 |
| 22                    | V. Good         | 50              | Excell | 44 |

### 80-200mm f/3.5 SIGMA HIGH SPEED TELE



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Ehrenreich Photo Opticals Inc.  
101 Crossway Park W.  
Woodbury, NY 11797

**Mounts:** Fixed, to fit most SLRs  
**Filter Size:** 62mm

**Apertures:** f/3.5 to f/22  
**Min. foc. dist.:** 1.8 m (6 ft.)

**Features:** Focal lengths from 80 to 200mm, true zoom, close focusing range to 1:4 at 80mm.

**Serial no.:** 217159

**Size:** 2.8 in. diam., 6.9 in. long (71 x 175 mm)

**Weight:** 1 lb. 12 oz. (790 g.)

**Price:** \$438.00; may be available at a discount price.

The first popular tele-zoom lenses for 35mm SLRs appeared in this focal length range. It continues as the most popular and useful range for users preferring fixed-focal-length normal and wide-angle optics.





**Sigma's high speed 80-200mm zoom features convenient one-touch control in normal and macro zoom ranges.**

The Sigma provides a useful focal length range from 80mm to 200mm (about as long a lens as you'd care to hand-hold on a dull day), light weight and relatively high lens speed. At 200mm, focused at 1.8m, it covers an area of about 8x12 in.—a tight head shot. In macro position, areas as small as 4x6 in. can be covered.

We liked its one-touch handling convenience and light weight. While it's far from pocketable, it is fast, easy handling and flexible. Particularly noteworthy was the natural and effortless shift from normal to macro mode. At 1.8m and you want to go closer? Just hold the lens against the rear focus limit and push the zoom ring forward beyond the 80mm setting. It's clicked into the macro range. A short turn of the focus/zoom ring takes you between 1.8m and the 1:4 reproduction ratio near limit (26 in.). Returning to normal operation is equally simple and direct.

**Optical bench analysis:** At the 80mm focal length we saw slight red flare and slight over-corrected spherical aberration. Central resolution was very good by f/5.6. Off axis, the image was compact and well centered. Stopping down to f/5.6 improved resolution. Diffraction set in by f/16. At 135mm, some yellow flare was observed with the lens wide open, but it disappeared by f/5.6. Slight red flare was visible but not considered objectionable. Off axis we found traces of astigmatism but almost no lateral color. Image improvement was clear at f/5.6 and became very good at f/11. At 200mm, the central image cleared up rapidly, becoming very good by f/5.6. Off axis, some astigmatism and a touch of lateral color were observed. By f/5.6, imaging was good overall. Contrast was on the low side at higher apertures and longer focal lengths—better for sunny days.

**Field test slides:** Wide open, the image was slightly soft in the corners, not unusual for lenses of this type. By f/5.6, throughout the zoom range, resolution was greatly improved and fringing cleared up. Distortion was minimal. The low contrast seen in our lab tests made surprisingly little difference in our test slides which seemed uniformly pleasing.

## PERFORMANCE

| Our Standard                                                                                                                                | Tested                       |
|---------------------------------------------------------------------------------------------------------------------------------------------|------------------------------|
| <b>Focal length:</b> $\pm 5\%$<br>(76.00 to 84.00mm)                                                                                        | 83.75mm<br>(190.00-210.00mm) |
| <b>Max. aperture:</b> $\pm 5\%$<br>(f/3.33 to f/3.68)                                                                                       | f/3.60<br>(f/3.33 to f/3.68) |
| <b>Distortion:</b><br>at 80mm $\pm 2.0\%$ 0.86% (Barrel)<br>at 210mm $\pm 3.5\%$ 1.8% (Pincushion)                                          |                              |
| <b>Light falloff:</b> at f/5.6, $+1$ stop from theoretical limit<br>at 80mm (0-1.19 stops) 0.50 stops<br>at 200mm (0-1.03 stops) 0.75 stops |                              |

## RESOLUTION AT 80mm

| AT 1:46 magnification |                 |                 |           |    |
|-----------------------|-----------------|-----------------|-----------|----|
| f/no.                 | Center Lines/mm | Corner Lines/mm |           |    |
| 3.5                   | V.Good          | 41              | Good      | 29 |
| 4                     | Good            | 41              | Good      | 29 |
| 5.6                   | V.Good          | 46              | Good      | 33 |
| 8                     | V.Good          | 46              | V.Good    | 36 |
| 11                    | Excellent       | 52              | Excellent | 46 |
| 16                    | Excellent       | 52              | Excellent | 52 |
| 22                    | Excellent       | 52              | Excellent | 46 |

## CONTRAST at 80mm

| at 30 lines/mm |          |          |       |    |
|----------------|----------|----------|-------|----|
| f/no.          | Center % | Corner % |       |    |
| 3.5            | Low      | 38       | V.Low | 4  |
| 4              | Medium   | 43       | V.Low | 4  |
| 5.6            | Low      | 45       | V.Low | 5  |
| 8              | Medium   | 53       | V.Low | 10 |
| 11             | Medium   | 55       | V.Low | 16 |
| 16             | High     | 60       | V.Low | 21 |
| 22             | High     | 75       | Low   | 24 |

## RESOLUTION at 135mm

| at 1:47 magnification |                 |                 |           |    |
|-----------------------|-----------------|-----------------|-----------|----|
| f/no.                 | Center Lines/mm | Corner Lines/mm |           |    |
| 3.5                   | V.Good          | 42              | Good      | 30 |
| 4                     | Good            | 42              | Good      | 30 |
| 5.6                   | V.Good          | 47              | Good      | 33 |
| 8                     | V.Good          | 53              | V.Good    | 37 |
| 11                    | Excellent       | 53              | Excellent | 42 |
| 16                    | V.Good          | 47              | Excellent | 47 |
| 22                    | V.Good          | 47              | Excellent | 42 |

## CONTRAST at 135mm

| at 30 lines/mm |          |          |       |    |
|----------------|----------|----------|-------|----|
| f/no.          | Center % | Corner % |       |    |
| 3.5            | V.Low    | 20       | V.Low | 8  |
| 4              | V.Low    | 23       | V.Low | 8  |
| 5.6            | V.Low    | 30       | V.Low | 10 |
| 8              | V.Low    | 35       | V.Low | 16 |
| 11             | V.Low    | 35       | V.Low | 23 |
| 16             | V.Low    | 35       | Low   | 27 |
| 22             | V.Low    | 28       | Low   | 26 |

## RESOLUTION at 200mm

| at 1:50 magnification |                 |                 |           |    |
|-----------------------|-----------------|-----------------|-----------|----|
| f/no.                 | Center Lines/mm | Corner Lines/mm |           |    |
| 3.5                   | Good            | 35              | Good      | 28 |
| 4                     | Good            | 40              | V.Good    | 32 |
| 5.6                   | Good            | 45              | Good      | 35 |
| 8                     | V.Good          | 50              | V.Good    | 40 |
| 11                    | V.Good          | 50              | Excellent | 45 |
| 16                    | Excellent       | 56              | Excellent | 50 |
| 22                    | Excellent       | 56              | Excellent | 50 |

## CONTRAST at 200mm

| at 30 lines/mm |          |          |       |    |
|----------------|----------|----------|-------|----|
| f/no.          | Center % | Corner % |       |    |
| 3.5            | Medium   | 42       | V.Low | 10 |
| 4              | Medium   | 45       | V.Low | 10 |
| 5.6            | Low      | 47       | V.Low | 10 |
| 8              | Low      | 47       | V.Low | 15 |
| 11             | Medium   | 48       | Low   | 24 |
| 16             | Medium   | 48       | Low   | 29 |
| 22             | Low      | 44       | Low   | 27 |

## 29-47mm FUJINON-Z "NORMAL" ZOOM LENS

**Mounts:** 42mm "Universal" screw thread

**Filter size:** 55mm screw-in

**Apertures:** f/3.5 (f/4.2 at 47mm setting) to f/22 (f/32 at 47mm)

**Min. focus dist.:** 2 ft. (0.6 m)

**Features:** Single-touch control for zooming and focusing; notch at rear of mount engages with lens-locking pin in Fujica SLRs.

**Serial No.:** 296018

**Size:** 2.5 in. diam., 2.2 in. long (64 x 55mm)

**Weight:** 9.5 oz. (269 g)

**Price:** \$425; may be available at a discount

Fuji's clear intention in bringing out what must be the smallest and lightest "wide zoom" currently on the market is to offer photographers using "universal" screw-thread SLRs a more flexible, variable-focal-length alternative to their 50 or 55mm normal lenses. In addition to compactness and light weight, it's evident that Fuji's engineers put convenient operation high on its list of design parameters. For example, this



**29-47mm Fujinon provides shooting flexibility in a normal-lens-sized package.**

"single-touch" zoom has an easily-grippable, 3/4-in. (18mm) wide textured rubber collar that will get you down to its reasonably close minimum focusing distance of 2 ft. in a twist of only 90°; and by pushing this same collar forward about 3/4 in. (18mm) you move from 47mm to the widest 29mm setting. The combination of very smooth and predictable zooming and focusing controls that operate over very short distances endows this lens with excellent handling characteristics.

Obviously, with its moderate aperture of f/3.5 (which changes to an actual measured aperture of f/4.5 at 47mm, according to our tests), the viewing image with this lens is noticeably less bright than that provided by faster optics. However, we found it adequately bright and contrasty to permit precise focusing under all but the dimmest available-light shooting conditions. We also appreciated the inclusion of an f/22 aperture on the comfortably knurled, 5/16-in.-wide aperture ring. This permits increased shooting flexibility in very bright light—particularly since the actual transmission

Would you like to test your own lens? Get MODERN'S Lens Test Kit, \$4.95. Write to Lens Test Kit, MODERN PHOTOGRAPHY, 2160 Patterson Street, Cincinnati, Ohio 45214. Please allow 4-6 weeks for delivery.

when f/22 is used at the 47mm setting is f/32. All in all we were quite delighted with this tiny zoom with the funny focal length range, and despite the fact that it did not meet our focal-length standards at the 29mm setting (a problem with many short zooms), this good handling, fine performing lens can easily take the place of 28, 35 and 50mm lenses for those with screw-thread SLRs who can live with less lens speed. **Optical bench analysis:** At the widest setting, this lens exhibited a very modest amount of flare and spherical aberration wide open on axis, but image quality improved to good overall at f/5.6. Off axis, we noticed some high order coma and a touch of red flare at f/3.5, with image quality improving to acceptable at f/5.6 to f/22.

At 35mm we observed some yellow flare along with over-corrected spherical aberration. Optical centering was very good, and image quality improved to very good at f/5.6. Toward the corners of the image field we observed slight lateral color and flare with some astigmatism. However, image quality was very good at f/5.6.

At the 47mm setting at f/4.2 we noticed a small amount of yellow flare and a touch of spherical aberration, but the point light pattern was very compact and indicated very good image quality by f/5.6. Off axis, we detected very slight red-blue lateral color, a small amount of flare, and slight astigmatism at maximum aperture, but image quality was good at f/5.6 and smaller apertures.

**Field test pictures:** As we expected from its better-than-average performance on the optical bench, our test slides taken with Fuji's short zoom were virtually as good as those obtainable by single-focal-length lenses. At 29mm the on-film images showed good detail and contrast across the field at all apertures. We noticed a slight amount of barrel distortion in rectilinear subjects and a slight red flare when shooting wide open. We judged overall flare control to be very good.

At the 35mm setting all the above comments apply equally—the image appeared to be strikingly similar in all details. At 47mm, sharpness at maximum aperture decreased slightly, but still rated good overall. There was some improvement in sharpness on



# modern tests

stopping down and the images exhibited good detail across the field. Flare was well controlled throughout.

## PERFORMANCE

| Our Standard                                                                                                                             | Tested             |
|------------------------------------------------------------------------------------------------------------------------------------------|--------------------|
| <b>Focal length:</b> ± 5%<br>(27.55 to 30.45mm)<br>(44.65 to 49.35mm)                                                                    | 31.42mm<br>46.83mm |
| <b>Max. aperture:</b> ± 5%<br>(f/3.33 to f/3.68)<br>(f/3.80 to f/4.20)                                                                   | f/3.73<br>f/4.30   |
| <b>Distortion:</b><br>at 29mm ± 2.5% 1.9% (Barrel)<br>at 47mm ± 1.5% 0.7% (Pincushion)                                                   |                    |
| <b>Light falloff:</b> at f/5.6, +1 stop from theoretical limit<br>at 29mm (0-2.22 stops) 2.50 stops<br>at 47mm (0-1.53 stops) 1.10 stops |                    |

## RESOLUTION at 29mm

| at 1:52 magnification |                 |                 |           |    |
|-----------------------|-----------------|-----------------|-----------|----|
| f/no.                 | Center Lines/mm | Corner Lines/mm |           |    |
| 3.5                   | Excellent       | 52              | Excellent | 37 |
| 5.6                   | V.Good          | 52              | Excellent | 46 |
| 8                     | Excellent       | 58              | Excellent | 52 |
| 11                    | Excellent       | 58              | Excellent | 52 |
| 16                    | Excellent       | 52              | Excellent | 41 |
| 22                    | V.Good          | 46              | V.Good    | 37 |

## CONTRAST at 29mm

| at 30 lines/mm |          |          |     |    |
|----------------|----------|----------|-----|----|
| f/no.          | Center % | Corner % |     |    |
| 3.5            | V.Low    | 28       | Low | 14 |
| 5.6            | V.Low    | 32       | Low | 26 |
| 8              | V.Low    | 32       | Low | 29 |
| 11             | V.Low    | 30       | Low | 30 |
| 16             | V.Low    | 26       | Low | 28 |
| 22             | V.Low    | 23       | Low | 24 |

## RESOLUTION at 35mm

| at 1:52 magnification |                 |                 |           |    |
|-----------------------|-----------------|-----------------|-----------|----|
| f/no.                 | Center Lines/mm | Corner Lines/mm |           |    |
| 3.5                   | V.Good          | 46              | V.Good    | 33 |
| 5.6                   | V.Good          | 52              | Excellent | 42 |
| 8                     | Excellent       | 58              | Excellent | 52 |
| 11                    | Excellent       | 58              | Excellent | 46 |
| 16                    | Excellent       | 52              | Excellent | 46 |
| 22                    | V.Good          | 46              | V.Good    | 41 |

## CONTRAST at 35mm

| at 30 lines/mm |          |          |       |    |
|----------------|----------|----------|-------|----|
| f/no.          | Center % | Corner % |       |    |
| 3.5            | Low      | 32       | V.Low | 10 |
| 5.6            | Medium   | 43       | Low   | 22 |
| 8              | Low      | 40       | Low   | 28 |
| 11             | V.Low    | 39       | Low   | 27 |
| 16             | V.Low    | 34       | V.Low | 24 |
| 22             | V.Low    | 29       | Low   | 26 |

## RESOLUTION at 47mm

| at 1:52 magnification |                 |                 |           |    |
|-----------------------|-----------------|-----------------|-----------|----|
| f/no.                 | Center Lines/mm | Corner Lines/mm |           |    |
| 4.2                   | V.Good          | 46              | Excellent | 41 |
| 5.6                   | Excellent       | 52              | Excellent | 46 |
| 8                     | Excellent       | 58              | Excellent | 52 |
| 11                    | Excellent       | 58              | Excellent | 52 |
| 16                    | Excellent       | 52              | Excellent | 46 |
| 22                    | V.Good          | 46              | Excellent | 41 |

## CONTRAST at 47mm

| at 30 lines/mm |          |          |     |    |
|----------------|----------|----------|-----|----|
| f/no.          | Center % | Corner % |     |    |
| 4.2            | V.Low    | 28       | Low | 14 |
| 5.6            | V.Low    | 32       | Low | 26 |
| 8              | V.Low    | 32       | Low | 29 |
| 11             | V.Low    | 30       | Low | 30 |
| 16             | V.Low    | 26       | Low | 28 |
| 22             | V.Low    | 23       | Low | 24 |

## 500mm f/8 TAMRON SP CLOSE-FOCUS MIRROR LENS

**Mounts:** Tamron Adaptall interchangeable for Nikon AI, Pentax thread, Pentax bayonet, Rollei SL, Topcon RE, Contax-Yashica bayonet, Olympus OM, Canon FD, Konica AR and Minolta MD SLRs.

**Filter size:** 30.5 rear screw in.

**Aperture:** f/8

**Min. focus dist.:** 5 ft. 7 in. (1.7m)

**Features:** Removable threaded sunshade and tripod mount. Focusing to 1:3, to 1:1.5 with SP 2X extender.

**Serial no.:** 8150426

**Size:** 3.5 in. diam., 4.7 in. long (90 x 120mm)

**Weight:** 20 oz. (575 g)

**Price:** \$735 with carrying case and five filters.

A real breakthrough in 500mm compact mirror lens design! This, the smallest and lightest 500mm f/8 ever, focuses far closer than any other lens of similar aperture and focal length—to near macro range, in less than a single turn of the extremely smooth and light (almost too light!) focusing ring. And, luckily for all compact tele aficionados, the lens can be adapted in seconds to almost every make and brand of SLR—thanks to the Tamron Adaptall mounts (\$25.95 extra per mount).

The focusing scale includes the usual feet and meter calibrations, as well as image size when in the close-focus range. The sunshade nests over the lens. You remove it, reverse it and thread it into the front of the main barrel.

As with most mirror lenses today, the filters screw into the back of the lens within the camera mounting ring. The filters are a bit smaller than the size usually supplied with mirror lenses, but their quality is very high. No loss of image quality was detected in pictures taken with them. The removable tripod mounting pad can be positioned anywhere around the circumference of the back of the lens. Thus, camera position orientation is easy. By loosening two large knurled knobs, the pad and its bracket can be removed entirely, making the lens even lighter for convenient hand holding.

Focusing is easy. The image viewed on the SLR screen pops out of focus quickly, and it can

be brought back with another light touch or movement of the focusing ring.

It is a bit surprising to see the small secondary mirror mounted on the front surface of the correcting lens. The secondary mirror is actually the very front lens surface. There is a temptation to touch the back of this mirror, but the instructions advise leaving it strictly alone.

While almost all mirror lenses we've ever tested lose a great deal of illumination because of the secondary mirror—often more than an f/stop—the actual light transmission or T/stop aperture number of this Tamron mirror lens is close to 8. The



500mm Tamron mirror lens is smallest, lightest, we've tested so far.

small secondary mirror has almost no effect on slowing the lens because of its relatively small size. Regrettably, the SP 2X converter was not available to test along with this lens.

**Optical bench analysis:** There is a small amount of spherical aberration in the axial image, but no color flare was noticed. The off-axis images showed a touch of coma, but no other flare, astigmatism or lateral color. In the macro mode, at 1:2.5, the axial image was a bit soft, with a noticeable amount of spherical aberration, but, again, no color error. The off-axis image showed a persistent small amount of coma.

**Field test pictures:** The outdoor and close-up pictures we obtained with this extremely compact mirror lens showed slight softness in the macro settings, as we expected. The distant-subject color slides were very good, with just a trace of softness at the edges and corners. As expected from mirror lenses, the out-of-focus blurs were clearly noticed. However, the small secondary mirror in the

Tamron produces an out-of-focus, doughnut-shaped image blur which seems less prominent than in slides taken with other, older mirror lenses.

The images produced by this lens are very good, and the macro-mode pictures reasonably sharp. The advantage of the all-in-one focusing from infinity to the closest range should be especially important, to nature photographers in particular. However, everyone can enjoy the sharp long-range picture this new mirror lens should produce.

## PERFORMANCE

| Our Standard                                                     | Tested    |
|------------------------------------------------------------------|-----------|
| <b>Focal length:</b> ± 5%<br>(475-525mm)                         | 508mm     |
| <b>Max. Aperture:</b> ± 5%<br>(f/7.6-f/8.4)                      | f/8.0     |
| <b>Distortion:</b> ± 2.5%<br>(pincushion)                        | 1.2%      |
| <b>Light fall-off:</b> at f/8<br>± 1 stop from theoretical limit | 0.75 stop |

## RESOLUTION

| at 1:40 magnification |                 |                 |      |    |
|-----------------------|-----------------|-----------------|------|----|
| f/no.                 | Center lines/mm | Corner lines/mm |      |    |
| 8                     | V.Good          | 48              | Good | 36 |
| at 1:4 magnification  |                 |                 |      |    |
| f/no.                 | Center lines/mm | Corner lines/mm |      |    |
| 8                     | Good            | 40              | Good | 30 |

## CONTRAST

| at 30 lines/mm |          |          |     |    |
|----------------|----------|----------|-----|----|
| f/no.          | Center % | Corner % |     |    |
| 8              | Medium   | 44       | Low | 28 |

**Note:** Due to an oversight, MODERN's Seal of Approval awarded to the Omega SCA-100 Color Analyzer which appeared in January's "Modern Tests" Report was not printed. Here it is:



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# 35

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|               | 1-2     | 3-9     | 10-UP   |
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|       | Custom    | 10.95 | 9.95  | 8.95  |
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| 8x10  | 4.50  | 4.35  | 4.10  |
|       | 8.00  | 7.75  | 7.25  |
| *8x12 | 5.65  | 5.45  | 5.20  |
|       | 9.40  | 9.15  | 8.65  |
| 11x14 | 8.50  | 8.25  | 7.75  |
|       | 12.50 | 11.50 | 10.50 |
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## MODERN PHOTOGRAPHY Minimum test requirements for Seal of Approval

### Still camera and lens field-test standards

All features and controls must operate properly for the equivalent of 25 rolls of film, producing adequately exposed photographs of sufficient quality to meet professional standards for a camera and lens of that size and negative format when 11 x 14 in. black-and-white prints made from negatives of that camera and/or lens, or slides are projected on a 40 x 40 in. screen and are viewed at normal viewing distances.

### Still camera & lens laboratory standards

(Photographic products of special benefit or interest to readers which fall below our minimums may also appear with explanation in the text.)

**Resolution:** See chart

**Exposure accuracy:**  $\pm 1$  stop of proper exposure

**Shutter-speed accuracy:**  $\pm \frac{1}{2}$  stop of marked speed

### Enlarger test standards

#### Evenness of illumination:

Diffusion system: No more than  $\frac{1}{2}$  stop light loss center to edges. No more than  $\frac{1}{2}$  stop light loss corner to corner.

Condenser system: No more than  $\frac{3}{4}$  stop center to edges. No more than  $\frac{1}{4}$  stop light loss corner to corner.

#### Alignment of baseboard, lens

**and negative:** Alignment must fall within  $\frac{1}{2}$  bubble length using standard Omega alignment tool. Misalignment must be correctable with reasonable ease by a user having reasonable manual skills. Tools for realignment must be either readily available or through manufacturer. Instructions for alignment must be supplied unless procedure is self-evident. Alignment must be held within stated tolerances.

**Lockability:** Locks on lamphouse and focusing (if any) must hold in a given position indefinitely. Slip-page allowance: zero.

**Carrier Finish:** Inside negative carrier facings must be smooth and free from burrs.

**Color Heads:** Same evenness of illumination standards as diffusion enlarger. Calibrations of cyan, magenta and yellow dichroic filters must be within 2.55cc throughout filtration range.

**Color Analyzer Standards:** Stability and consistency of memory; repeatability must be within  $\frac{1}{2}$  stop under stabilized voltage conditions over a 3-hour use, cycle repeated every 24 hours for seven days.

## Minimum Resolution Standards

| Type                       | Apertures   | Center lines/mm | Corner lines/mm |
|----------------------------|-------------|-----------------|-----------------|
| <b>35mm Camera Lenses</b>  |             |                 |                 |
| Fisheye to 16mm            | Max. & Next | 36              | 24              |
|                            | Middle      | 40              | 26              |
|                            | 11-22       | 40              | 24              |
| 17-23mm                    | Max. & Next | 38              | 25              |
|                            | Middle      | 42              | 28              |
|                            | 11-22       | 40              | 26              |
| 24-43mm                    | Max. & Next | 38              | 26              |
|                            | Middle      | 43              | 28              |
|                            | 11-22       | 40              | 28              |
| 24-43mm (f/2 and faster)   | Max. & Next | 36              | 24              |
|                            | Middle      | 42              | 28              |
|                            | 11-22       | 40              | 28              |
| 44-60mm (to f/1.6)         | Max.        | 40              | 26              |
|                            | Next        | 42              | 30              |
|                            | Middle      | 48              | 36              |
|                            | 11-22       | 46              | 36              |
| 44-60mm (to f/1.0)         | Max.        | 36              | 24              |
|                            | Next        | 40              | 28              |
|                            | Middle      | 48              | 36              |
|                            | 11-22       | 48              | 36              |
| 61-105mm                   | Max.        | 32              | 26              |
|                            | Next        | 34              | 28              |
|                            | Middle      | 36              | 30              |
|                            | 11-22       | 36              | 32              |
| 106-250mm                  | Max. & Next | 30              | 26              |
|                            | Middle      | 32              | 28              |
|                            | 11-22       | 30              | 26              |
| 251-2000mm                 | Max. & Next | 30              | 24              |
|                            | Middle      | 36              | 28              |
|                            | 16-32       | 30              | 26              |
|                            |             |                 |                 |
| Zoom wide-angle to 150mm   | Max.        | 30              | 24              |
|                            | Next        | 32              | 26              |
|                            | Middle      | 36              | 30              |
|                            | 11-22       | 36              | 33              |
| Zoom 70-250mm              | Max.        | 30              | 25              |
|                            | Next        | 32              | 26              |
|                            | Middle      | 33              | 28              |
|                            | 11-22       | 32              | 26              |
| Zoom tele 600mm and beyond | Max. & Next | 30              | 24              |
|                            | Middle      | 35              | 27              |
|                            | 16-32       | 30              | 26              |
| <b>2 1/4 Camera Lenses</b> |             |                 |                 |
|                            | Max. & Next | 32              | 24              |
|                            | All other   | 40              | 26              |
| <b>4 x 5 Camera Lenses</b> |             |                 |                 |
|                            | Max. & Next | 28              | 22              |
|                            | All other   | 34              | 25              |

### Super 8 movie camera standards

**Resolution:** (With maximum lens aperture on zoom lenses)

| Focal Length | Center | Corner |
|--------------|--------|--------|
| wide angle   | 43     | 32     |
| intermediate | 48     | 38     |
| telephoto    | 43     | 38     |

**Image Registration:** During projection of 100X super 8 frame size, frameline must remain steady within  $\pm 5$ mm.

**Exposure Accuracy:** Deviation of no more than  $\pm 1$  f/stop of a known light source.

**Speed Accuracy:** Deviation of no more than  $\pm 3$  frames at normal speeds of 18 and 24 fps;  $\pm 5$  frames at all other speeds.  $\pm \frac{1}{2}$  frame (at 18 or 24 fps) on cameras intended for sync sound.

**Field Test:** During a minimum of

600 ft. of film, camera must deliver consistently accurate exposure, and images of sufficient quality to meet serious filmmaker's minimum standards when projected on a screen at least 40 in. wide. Single-system sound cameras must deliver tonal clarity of voices without apparent distortion.

### Super 8 movie projector standards

Projectors must function within same specifications of resolution, registration and speed accuracy as cameras. Sound projectors must reproduce sound to accommodate average musical recordings without apparent distortion when quality extension speakers are used.



# UR Darkroom

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| 8x10       | 3.95                                 | 4.50                  | 2.00              | 8.95                            |
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| 20x24      | 14.00                                | 16.00                 | 6.50              | 26.95                           |
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\*Slides or Negs

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Handmade prints feature unlimited cropping, burning, and dodging, and custom retouching and spraying at no extra charge

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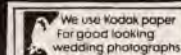
|                |                |                |                |
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| <b>12 Exp.</b> | <b>20 Exp.</b> | <b>24 Exp.</b> | <b>36 Exp.</b> |
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only (addi-  
tional)

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|------------|--------|--------|
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| 24 exp. or |        |        |
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# MAIL-ORDER SECTION

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Herbert Keppler/Editorial Director & Publisher

While dealers do their utmost to maintain prices, they are faced with sudden increases from suppliers. Order as soon as possible before or immediately following the June 1st publication date of this issue to aid dealers in supplying items at listed prices.

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This section is limited exclusively to camera, lens, equipment and materials from mail-order stores who have agreed to honor their guarantees or warranties if printed in MODERN PHOTOGRAPHY and who have subscribed to MODERN PHOTOGRAPHY's basic service requirements as listed below. These stores will meet the standards of MODERN PHOTOGRAPHY's mail-order code of service and are required to furnish service as indicated, provided merchandise is ordered by mail in response to advertisements in this section of MODERN PHOTOGRAPHY.

**New Nationally-Available Equipment:** Where the equipment is nationally available through many sources, the store from whom the purchase is made is obligated, if notified within 90 days of purchase, to replace or repair any equipment found defective in manufacture. If a replacement is not readily available, the importer or manufacturer's warranty card has been sent in filled in by the purchaser, and repair is not possible, the dealer may refer the purchaser to the importer or manufacturer for the repair or replacement of the defective item, provided the manufacturer's or importer's guarantee covers such service. If it does not, or the manufacturer or importer is incapable of such service, the seller is responsible solely. Directions regarding the return of the equipment, either to the store or manufacturer or importer, must be furnished by the store to the purchaser in not more than seven days after receipt from the purchaser of a letter describing the product's malfunction in detail. In instances in which the malfunction occurs only during picture taking or can best be demonstrated by actual exposures, sample slides or negatives should accompany the letter, along with full technical details on how the exposures were made.

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## L.A. Photography: The Direction Is Diversity

The trends in photography in Los Angeles are as labyrinthine as the freeway system. So Security Pacific Bank's attempt to chart them in a show called "Photographic Directions: Los Angeles, 1979" was uniquely ambitious: No other local institution has had the guts recently to give it a try.

Any exhibition that uses diversity as its unifying principle is in a shaky spot. Images have to be particularly strong to sustain a show that has no theme. The



L.A. Traditional: Max Yavno's "Pink's 1976" is (gasp) a straight print.

project was intimidating, and curator Robert Glenn Ketchum confronted it in a simple but rather superficial way.

Ketchum chose 48 artists from more than 200 applicants and picked a few pieces of recent work from each for the show. Contributors ranged from the "old guard" of Edmund Teske, Max Yavno and the late Marion Palfi to young unknowns. If the show proved anything, it was that contemporary Los Angeles photographers have little to do with what artistic tradition exists in the region.

What made this show unmistakably L.A. was the proliferation of materials and processes. Los Angeles relishes its own nonconformity, and the environment encourages experimentation. You wouldn't expect an exhibition in Boston to include a red cabbage photo-silk-screened on fabric and then stuffed, wired and assembled to simulate something you might find in the produce section of your local supermarket.

Lou Brown DiGiulio's cabbage was joined by a number of other offbeat photo-objects: Jerry McMillan's stainless steel coil with a cutout photo-etching of a leafy branch; Suda House's moody and romantic color Xerox transfers on sensuous chiffon and satin, stuffed and sewn by hand; and Vida Freeman's

"Northridge Earth," a porcelain photo-print juxtaposed with a toned black-and-white print of the same cracked earth.

Color photography really has taken off in Southern California, but few of the images in the show were more than ordinary. Four prints from John Divola's Zuma series, in which he painted the interior of a ramshackle beach house and then photographed the ocean through its crumbling walls, are classic examples of how color has made an artist's work come alive. Leland Rice, who also worked in black-and-white for years before turning to color, painstakingly controls gradations in lighting and the most subtle of color in his "Wall Sites," set in an artist's splattered studio.

Some of the most interesting photographs in color were hand-tinted black-and-white prints. Karen Truax's "Painted Women" are beautiful confrontational portraits, with highlighted features in the most vibrant hues. "Self-Portrait Fantasies" by Judith Golden are blown-up publicity stills from big-time Hollywood movies, in which Golden replaces the leading lady's face with her own. She paints the pictures with brilliant colors and adds three-dimensional details—purple hearts for "The Warriors" and false pink blossoms for "The Little Hut."



L.A. Far Out: Karen Truax's 1978 "Painted Woman" blushes with hand coloring.

Most of the black-and-white prints in the show were strongly documentary. Lewis Baltz's classic, architectonic visions of the endless industrial parks in Irvine, Calif.'s hard-core asphalt suburbia and of new developments in Nevada

Continued on page 143

With many hundreds of lenses to choose from,

## Spiratone has

— with the help of one of the country's leading optical experts, and its own extensive testing facilities —

picked for you  
the best values in  
**ZOOM,  
ULTRA  
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This is the lens you'll be leaving on your camera for virtually all the shooting you ordinarily do — whether you photograph in cramped quarters, where you need a 50% greater angle of coverage than your normal lens gives you, or take portraits, groups or mountain scenes. And to get close to a small subject, you needn't fuss with close-up lenses, tubes or bellows. The Spiratone 'Everything' Zoom Lens gets you to within 11cm (4 1/4") from the subject. In fact, at the closest setting, you can fully cover your 35mm slide or negative with a subject measuring 3x4 1/2"!

With this tremendous range, you might expect a bulky, clumsy lens that will really weigh you down — and lighten your pocketbook. But the Spiratone 'Everything' Zoom Lens does neither — it weighs approx. 620g (22 oz.), is 110mm (4 1/4") long and costs so much less than zoom lenses with a lesser zoom and close-up range, and not nearly as fine a performance.

#### SPECIFICATIONS:

Optical construction: 13 elements in 12 groups  
Angle of View: 62° — 23.30°  
Aperture: f/3.8 — f/22  
Focusing Range, normal: to 1.7m  
macro: to 11.5cm (1:3 magnification)  
App. Weight: 620g (22 oz.)  
App. Length: 110mm  
Accessory Screw-in Size: 67mm  
Coating: Spiratone Pluracoat multiple layer



at 50mm (normal) setting

With fully automatic operation on all NIKON, MINOLTA, CANON, PENTAX universal screw and 'K' bayonet mounts, OLYMPUS, KONICA and all other same mount, same auto system cameras

**\$219<sup>95</sup>** *Shpg. Chge. \$3.00*

Lenshood \$6.95  
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at 35mm wideangle setting



at 75mm moderate telephoto setting



at 105mm telephoto setting

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# FULLY AUTOMATIC EXPOSURE

## Spiratone 400' SHARPSHOOTER TELEPHOTO

with the famous PRE-SET and your CANON A-1, FUJICA AZ-1, MINOLTA XD-11, XG7, NIKON FE, OLYMPUS OM-2, PENTAX ME, YASHICA FR II, CONTAX RTS, in the aperture-preferred mode.\*

\*With all other non-aperture preferred automatic 35mm SLR cameras, utilize the Sharpshooter's pre-set diaphragm for through-the-lens stop-down metering.

### LENS COMES WITH CLOSE FOCUSING EXTENSION FOR EXCITING TELEPHOTO CLOSE-UPS

| Aperture | Center Sharpness | Edge Sharpness |
|----------|------------------|----------------|
| f/8      | Good             | Good           |
| f/11     | Very Good        | Excellent      |
| f/16     | Excellent        | Excellent      |
| f/22     | Excellent        | Excellent      |
| f/32     | Good             | Excellent      |

"One of the most fantastic buys ever available in the telephoto area," concluded Modern Photography's enthusiastic test report. For complete report and reprint of Norman Rothschild's famous article "don't underestimate the low cost 400mm teles", together with a copy of Spiratone's 40 page catalogue, send 50c. A relatively fast (1/6.3), lightweight (25 oz.) lens that reduces effective camera-to-subject distance by 87%! And with the special close focusing extension tube—included in the price—you can 'shoot' subjects as small as 3 1/2"x5 (postcard size) to 6'x9", like birds in a nest, at unobtrusive distances from 8 to 11 feet. Utilizing a well corrected, coated, four element design, the Spiratone 400' produces needle-sharp results even wide open, stops down (pre-set) to 1/32 for extra depth of field, when required. Rotating tripod collar for vertical and horizontal positioning. Large, clear calibrations. Uses easily obtainable, standard 72mm accessories.

What's more, Spiratone guarantees you that the lens you buy is equal to or surpasses the quality and performance of the Spiratone 400 'test reported' lens.

AND IT COSTS, complete with close focusing extension and one camera fitting for most any 35mm SLR camera, only

**\$57.95**

Please name your camera make, model MULTICOATED "PLURACOAT" MODEL only \$10 add'l. Shpg. Chgs. \$2.50

SAVE \$14.65 ON 4-PIECE OUTFIT = 400FC

Order at same time as '400' and pay only \$15 (MC \$18) Spiratone 400' Sharpshooter, with close focusing extension, case, haze filter, metal telephoto lens hood—reg. \$96.00—the finest 400mm lens outfit value available anywhere. **\$81.95** With Plura-coat model **\$91.95**

72mm Coated, Custom, Double-threaded, Screw-in Haze Filter \$9.95

Custom, Screw-in, all-metal, telephoto Lenshood, matched to angle of '400' \$10.95

### 800mm CONVERTER

Converts 400mm f/5.3 into 800mm f/12.6. Makes possible almost unbelievable super-telephoto effects. \$20 (Multicoated \$25)

For an impartial evaluation of the '24-40', read Norman Rothschild's enthusiastic 'First Look' report in April '77 Popular Photography and Modern Photography's June '77 laboratory test report on the basis of which the lens was awarded Modern's "Seal of Approval".



## 24-40mm f/3.5 WIDEANGLE LENS

### SUN ZOOM

Nowhere is the infinite variation in focal lengths provided by a zoom lens more dramatic than in the extreme wideangle range. A seemingly small change from 28 to 24mm produces a significant increase in the angle by coverage by 10° (by comparison, a 4mm change in focal length from 89 to 85mm has a negligible effect of only 2°).

The Sun Wideangle Zoom lens lets you frame and crop tightly in restricted quarters...

...for example, in indoor group photography you can, from the same position, crop for the entire group—or for selected members of the group. In architectural work, the convenience of zooming from extreme wideangle to almost 'normal' is particularly valuable; not only to change the angle of coverage, but also the apparent perspective, resulting in greater or lesser emphasis of foreground subjects and producing different illusions of room size.

The applications of the Sun Wideangle Zoom lens in both indoor and outdoor work are unlimited—the creative amateur and the commercial photographer quickly recognize how versatile and extremely useful a lens it is. It offers continuous uninterrupted focusing from infinity to a little better than a 1:4 magnification, making possible dramatic close-ups, taking full advantage of the combined extreme wideangle/closup range compatibility.

Priced just a little higher than a good single focal length wideangle lens while encompassing the entire range of desirable wideangle focal lengths—including 24mm, 28mm, 35mm, and coming close to the ideal normal focal length—the Sun 24-40mm lens is both an excellent value and a time investment, at the low price of

**\$248**

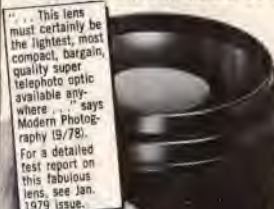
Shpg. Chgs. \$9.00 incl. WA hood, case. LENS SPECIFICATIONS: Lens construction: 11 elements in 11 groups, multicoated, Angle of view: 83° (at 24mm) — 58° (at 40mm). Aperture: 3.5-22; Normal minimum focusing: 0.8m; Macro minimum focusing: 9.7cm object to front of lens (mag. ratio 1:3.6); Filter size: 72mm standard threaded; Diameter & length: Approx. 75mm x 78mm; Net weight: Approx. 550 gms.

Available with fully automatic operation on virtually all models CANON; CONTAX; KONICA; NIKON, AI; MINOLTA; OLYMPUS; PENTAX; YASHICA and other same mount cameras. Be sure to name your specific camera model when ordering.

SEE PRECEDING PAGE FOR ZOOMING FILTER SAVINGS

## Yes, this is the total length of the new Spiratone 500mm f/8 Mirror Minitel

### Place your 135mm lens or your camera body next to this line to get a better idea of how unbelievably compact the Minitel is.



"...This lens must certainly be the lightest, most compact, bargain, quality super telephoto optic available anywhere..." says Modern Photography 1/9/78. For a detailed test report on this fabulous lens, see Jan. 1979 issue.

**\$300**

Shpg. Chgs. \$3.00

Spiratone 500mm f/8 Mirror MINITEL, complete with Skylight, Yellow, 4X Neutral Density rear-mounting filters, camera fitting for virtually any 35mm focal plane shutter SLR (please name yours) and case

| SAVE ON ACCESSORIES:                                                                            | Reg. Price | If ordered at same time as MINITEL |
|-------------------------------------------------------------------------------------------------|------------|------------------------------------|
| 2x (1000mm f/16) multi-coated converter                                                         | \$25.00    | \$18.00                            |
| 3 pc. Ext. Tube Set (for closeups to under 9'; to fully cover a subject as small as a postcard) | 7.00       | 4.50                               |
| Metal screw-in tele hood                                                                        | 12.95      | 10.00                              |
| 72mm Custom Polarizer                                                                           | 25.54      | 21.00                              |
| 72mm Opticap                                                                                    | 10.00      | 8.00                               |
| 72mm, most other filters (specify color, each)                                                  | 21.75      | 18.00                              |

Yet, thanks to its folded optical path (see diagram), it's as powerful an image maker as the 15-20" long conventional 500mm lenses, yielding a 10x linear larger image than your normal lens (that's 100x the area magnification!)



But compactness is not the only reason you'll want to buy this lens. It's also an outstanding performer, with multi-coated optics, providing a resolving power and a virtually complete absence of color aberrations that only the costliest of the big lenses can equal. If you're an oldtimer, you'll remember that Spiratone made mirror lens history twice before: first, when we introduced the Russian MTQ, and then, with the first high quality, economically-priced Japanese mirror lens (it was, at its time, the shortest and lightest at 8 1/4" long and 2 1/2" high).

The new Spiratone MIRROR MINITEL is only 4 1/4" long, weighs almost a pound less and accepts rear-mounting filters. In fact, the three most commonly used ones, yellow, skylight and neutral density 4X are included in the price, as is a custom case (easily saving you \$75 over what you'd have to spend for accessories right there). Still, the MINITEL has 77mm front threads so that you can use 77mm screw-in filters (including our Custom Polarizer and our protective glass Opticap) as well as a screw-in lenshood.

The MINITEL is amazingly hand-holdable—in fact, probably more so than a '200'. And if you add our 1000mm f/16 converter to it, you'll add only a single inch to the overall length—imagine a 1000mm (20X mag!) lens that's only 5 1/4" inches long!

Behind the lens metering with the Spiratone MINITEL is a snap. Also, on all cameras with automatic aperture-preferred systems (such as the Canon A-1, Contax RTS, Minolta XG-7, XD11, Nikon FE, EL-2, Pentax ME, K2, Yashica FX-1, FR, etc.), the MINITEL works just like a fully automatic lens. On all other cameras with behind-the-lens metering systems, you simply determine exposure with the 'stop-down' method. The MINITEL's effective aperture can be reduced to f/16 with the neutral density filter; exposure is always controlled by the choice of shutter speed.

TECHNICAL DATA—Design: Photographic catadioptric; Resolving power: 48 l/mm or better; axial 34 l/mm or better near corner; Chromatic aberration: less than 0.2mm for visible spectrum; Minimum focus: 12' covering field size of 6 1/2"x10"—equivalent to a 50mm lens focusing at 1.2'.



Zeroing in on 1/100th area of same scene, from the same position, with 500mm MINITEL handheld! Note principal subject not even visible with normal lens.

## The one and only Spiratone PLURACOAT 18mm ULTRA WIDE-ANGLE 100° FULLY AUTOMATIC LENS

Just imagine the striking viewpoint, the startling perspective that can be achieved by taking a look at the world through the unique wide window of the Spiratone 18mm

Spiratone's conventionally coated 18mm lens was by far the most popular ultra wideangle ever made. Ranking high in critical test reports, the lens was the undisputed best buy in its class. And considering it was designed in the 1960's, its performance was remarkable.

But optical science does not stand still and our new multicoated 18mm f/3.5 not only boasts equally fine resolution and linear correction\*, but, thanks to its multicoating, has better contrast and color fidelity, excellent flare control and what is most difficult to achieve in an extreme wideangle lens: excellent evenness of illumination. In other words, it is truly an achievement in modern lens design.

\*virtual absence of any fisheye effect.

- It produces a true W.A. image; straight lines remain straight, undistorted as they do with a good 35 or 28mm. No 'fish-eye' effect.
- It covers 8 (yes, eight) times the area of the 'normal' 50mm lens, 4 times as much as a 35mm, almost 2.5X as much as a 28mm!
- It 'compresses' the required working distance by well over 60%. For example, to photograph a group or an interior which fills the 35mm frame with the 18mm at 20 feet, you'd have to push the wall back over 54 feet to get it all in with a 50mm.
- Its depth of field is startling: At f/16, everything from 15' to infinity is 'in focus.' At f/5.6, depth of field extends from 33' to infinity.

SAVE 30% order 72mm Opticap and/or as many 72mm filters at the same time as the 18mm lens as you wish, and take a 30% discount from individual prices of Opticap and filters listed in Spiratone catalogue.



**\$179.95** Shpg. Chgs. \$2.00 incl. built-in hood, case FULLY AUTOMATIC FOR: CANON KONICA AUTOREFLEX NIKON (incl. AI) NIKKORMAT (incl. AI) OLYMPUS OM PENTAX (Universal Thread Mount) MINOLTA (incl. XD-11)

Be sure to read Modern Photography's enthusiastic test report fully illustrated 36 page Spiratone catalogue and ask us to include a copy of the test report.

- Its near focusing range is equally impressive: the helical focusing mount focuses all the way to 8'!
- It utilizes a multicoated 8 group, 11 element retrofocus design. Diaphragm openings to f/16. Filter size—72mm.
- It's fully automatic, meter-coupled on all popular 35mm SLR's, operates just like your normal lens.
- Built-in contour hood.
- It's only 2 1/2" long, less than 3 1/4" across at front end, weighs approx. 13 oz.



Unretouched full frame photograph taken with 18mm lens. Note area covered is almost 2.5x larger than with 28mm lens, almost 8x larger than with 50mm lens.

## Before you buy ANY SLR LENS OR PHOTO ACCESSORY

Check the Summer '79 40 page 8 1/2"x11" catalogue from Spiratone, America's largest specialist supplier of Lenses, Camera, Darkroom and Projection accessories. You'll find outstanding values—many available only direct from Spiratone. Send 50c (\$3.00 for airmail to foreign countries). Name your camera.



# NEW! PUSH PULL Spiratone 70-220 "TRUE" MACRO-FOCUS" PLURACOAT® TELEPHOTO ZOOM

\*Focusing continuity from infinity to 1" (from front of lens)



represents an exceptional achievement in optical quality and range.

This is not a lens designed to be 'bought on sight' — simply for looks, for size, or for any other superficial reason. It's a lens designed with one overriding criterion: **outstanding performance.** Its sharpness and contrast are superb; it produces results virtually undistinguishable from those of your best single focal length lens.

It is sturdily constructed and handling its silky smooth PUSH-PULL control gives you a feeling of confidence.

Its wide zoom range covers all the telephoto focal lengths you'll normally use, providing linear magnifications of approximately 1½ to 4½x those of your normal lens. Thanks to its outstanding optics, it performs superbly even with the optional multic coated Spiratone 2X Telxtender which increases the upper zoom range from 220 to 440mm. With this combination, the macro magnification ratio also increases from an already impressive 2/3 lifesize to 1/3 larger than lifesize — a total range that's virtually impossible to match with any other lens system.

What this all adds up to is that with just the Spiratone 70-220' and the Spiratone Pluracoat 2X Telxtender — weighing together only 51 oz. — you'll cover every conceivable moderate, long, ultra long and macro requirement!

Here are some more facts: single push-pull control for focusing and zooming; closest focus in regular range 4', in macro range 1" from front of lens to subject. Manual and Auto operation. Tripod socket for balanced tripod mounting. Internal zooming — lens does not increase in length during zooming. Built-in sliding hood. 'Man-sized' grip for focus zoom collar, threaded to accept standard 72mm accessories.

## OTHER SPECIFICATIONS:

Optical construction: 16 elements in 12 groups  
Angle of View Range: 34°-11° (with Telxtender 17°-5.5°)  
Aperture: f/3.5 to f/22 (with Telxtender f/7 to f/44 equivalent)  
Approx. Weight and Length: 45½ oz., 7-11 1/8"  
Coating: Pluracoat multiple layer

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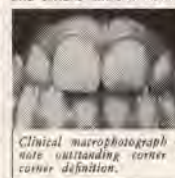
See Special Zoom Filter Savings Offer on preceding right hand page.

# NEW! Spiratone presents... the 55mm f/2.8 Spiratone PLURACOAT® AUTO MACROMAT™



a fully automatic 'normal' focal length TRUE macro lens with an uninterrupted focusing range from 1:1 (lifesize) to infinity — for most any 35mm SLR camera

Commercial photographers, scientists, physicians, dentists, librarians and others who have to be instantly able to critically photograph a subject, regardless of size, with the convenience of a single lens, have always opted for true macro lenses — but for many cameras, lenses with macro quality performance were either not available or priced out of their reach. Spiratone meets the challenge with a lens to satisfy the requirements of the professional and serious amateur at an affordable price — the 55mm f/2.8 Auto Macromat.



Clinical macrophotograph — note outstanding corner to corner definition.

Thanks to its 'normal' focal length, you can leave it on your camera and use it for most all your 'normal' requirements — yet, you're always ready to photograph objects even as tiny as 1x1½" in full lifesize without any attachments. You're assured of superb definition at any distance and, of course, thanks to its flat field and high resolution

performance, you're achieving true 'macro' results — not the compromised quality you would get with even the finest normal lens (which requires closeup lenses or tubes or bellows to focus in the macro range). Its relatively high speed — f/2.8 — lets you get available light work, and to focus critically in your finder. And you can even use the lens at large apertures for critical results — no need to stop down to get good definition. Attach a Spiratone 2X Telxtender and you have an efficient 110mm f/5.6 macro telephoto lens which, in the macro range, yields 1:1 at a more comfortable (twice the) working distance from the subject — particularly important in medical and intra oral work, but also often beneficial in nature studies — plus it enables you to shoot at up to 2X lifesize (a coin only ½" in diameter would fill the slide).



Typical photograph with MacroMat as infinity. Unlike some macro lenses, the MacroMat is as fine a performer for distance work as it is in the macro range.

With the MACROMAT you can also do slide duplicating; when using it with the Telxtender, you can duplicate same size as well as crop. There is really little you can not do with the Spiratone Auto MACROMAT, particularly if you add a Telxtender. So whether you are engaged in product photography or nature work, whether you use photography in research, medicine or dentistry, whether you copy other photographs, maps or pages from books — or duplicate your own slides — the Spiratone Auto MACROMAT will fill the bill admirably.

Construction: 6 elements in 4 groups  
Angle of view: 42°. Filter size: 62mm  
Aperture: f/2.8 — f/16  
Approx. Weight and Length: 13 oz., 2¾"  
Coating: Pluracoat Multiple Layer

Fully automatic for all models 35mm SLR: NIKON, CANON, MINOLTA, PENTAX K (bayonet), Universal screw-mount (PENTAX), CONTAX RTS, YASHICA FR, OLYMPUS, KONICA and other same mount, same auto system cameras.

**\$149.95**  
Case \$5.95  
Shpg. Chge \$2.00

# NEW! Spiratone introduces the... AUTO PLURACOAT® 100mm f/2 MINITEL® '100'



the shortest high speed, high resolution tele ever!

With full automatic operation for all models 35mm SLR: NIKON, MINOLTA, CANON, KONICA, OLYMPUS, PENTAX K (bayonet), Universal Screw mount (Pentax) and all other same mount same auto system cameras. \$139.95  
Shpg. Chge. \$2.50 Case \$6.95

## OTHER SPECIFICATIONS:

Optical construction: 6 elements in 4 groups  
Aperture: f/2 to f/16  
Angle of view: 25°  
Focusing range: 5' to infinity  
Coating: Pluracoat multiple layer  
Approx. Weight and Length: 13 oz., 2¾"

This is not an outline of your normal camera lens, but the actual size of the new Spiratone Minitel '100'.

A highspeed (f/2), 2X linear (4X the area) magnification lens that's about as small as your normal lens.

It's the ideal lens for portraiture, pet and moderate telephoto work yielding a full head at the ideal perspective distance of 5 feet. And, with a speed as fast — or almost as fast — as that of your normal lens, you can even do available light telephoto work!

It's just 2¾" long, weighs 13 oz. and uses economical 58mm accessories.

And if you consider that, with a 2X Telxtender, you can 'create' an approx. 3¼" long, 200mm f/4 telephoto (used for best results at f/8 and smaller apertures), you'll really appreciate what 'traveling light' means — without depriving yourself of the ability to do real telephoto work.

**Before you buy ANY SLR LENS OR PHOTO ACCESSORY**  
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f5.6, Hand Grip, Quick Focusing Lever

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Hand Grip, Quick Focusing Handle, Critical Magnifying Hood

Regularly ~~787<sup>95</sup>~~ NOW **619<sup>95</sup>****35mm S.L.R. CAMERAS**

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| Canon AE-1, F1.8                   | NEW                | 269.95  |
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| Canon F-1N, 50mm F1.8              | NEW                | 459.95  |
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| Canon Pellix, F1.2                 | Used               | 234.95  |
| Fujica ST-605, F2.2                | NEW                | 139.95  |
| Konica 1/2 & Full Frame Body       | Used               | 137.95  |
| Konica Reflex T, F1.8              | Used               | 137.95  |
| Konica TC, F1.7                    | NEW                | 199.95  |
| Konica TC, F1.4                    | NEW                | 249.95  |
| Konica T4, 50mm F1.7               | NEW                | 264.95  |
| Konica T4, 50mm F1.4               | NEW                | 304.95  |
| T4 Winder, if sold w/camera        | NEW                | 39.95   |
| Leica R-3 Body                     | NEW                | 647.95  |
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| Leica R3 Mot. Body                 | NEW                | 849.95  |
| Winder-Motor for R3                | NEW                | 328.95  |
| Leicaflex Body (original)          | Used               | 189.95  |
| Leicaflex SL M2 Body               | Used               | 599.95  |
| Leicaflex SL, F2 Summicron         | Used               | 389.95  |
| Leicaflex SL Body                  | Used               | 254.95  |
| Minolta XG-1, 50mm 1.7             | NEW                | 263.95  |
| Minolta XD-5, 50mm 1.7             | NEW                | 329.95  |
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| Minolta SR101, F1.7                | NEW                | 229.95  |
| Minolta SR1200 F2                  | NEW                | 199.95  |
| Minolta XG-7, 50mm 1.7             | NEW                | 264.95  |
| Minolta XD-11, 50mm 1.7            | NEW                | 374.95  |
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| Olympus OM-10 Auto, F1.8           | NEW                | 229.95  |
| Olympus OM-1, 1.8                  | NEW                | 249.95  |
| Olympus OM-2, 1.8                  | NEW                | 334.95  |
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| For Black Olympus OM               | Add                | 18.00   |
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| Pentax 110SLR                      | NEW                | 169.95  |
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| Lenses, Flash, Winder, Case        | NEW                | 299.95  |
| Pentax K1000, 50mm F2 M.P.         | NEW                | 167.95  |
| Pentax ME, 50mm F1.7               | NEW                | 234.95  |
| Pentax MX, 50mm F1.7               | NEW                | 259.95  |
| W/F1.4 instead of F1.7             | Add                | 50.00   |
| Winder for ME or MX                | NEW                | 89.95   |
| Yashica FR1, 1.7 Winder            | NEW                | 344.95  |
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**LENSES & ACCESSORIES****FOR HASSELBLAD**



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### COSAR-MORNICK 395R

COLOR HEAD FOR ENLARGERS  
UP TO 4x5

189<sup>95</sup>

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- Voltage Regulated
- Halogen Lamp
- Cyan, Magenta, Yellow 0-170
- Includes Adapter
- Vibration Free

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| Beseler PM2 Analyzer          | NEW 284.95  |
| Beseler PM2L Analyzer         | NEW 193.95  |
| Beseler PM2M Analyzer         | NEW 431.95  |
| Ciba Exp. Monitor M3          | NEW 72.95   |
| Cosar-Mornick 321 Analyzer    | NEW 274.95  |
| Cosar-Mornick 322 Analyzer    | NEW 174.95  |
| Cosar 324 Reflection Analyzer | NEW 129.95  |
| Cosar-Mornick 328 Chromalog   | NEW 519.95  |
| Chromegraph Pro Analyzer      | NEW 398.00  |
| Macbeth 905 Analyzer          | NEW 1195.00 |
| Omega SCA-100                 | NEW 129.95  |
| Soligor SM20 Analyzer         | NEW 124.95  |
| Unicolor 220 Color Analyzer   | NEW 244.95  |

#### ENLARGING LENSES

|                         |            |
|-------------------------|------------|
| 40mm Bogen W.A.         | NEW 67.95  |
| 50mm Componon-S F2.8    | NEW 89.95  |
| 50mm Omegaron F3.5      | NEW 54.95  |
| 50mm Componon F4.0      | NEW 62.95  |
| 60mm Componon, Compur   | NEW 169.95 |
| 75mm Rodenstock Trinor  | NEW 19.95  |
| 75mm Omegaron           | NEW 59.95  |
| 75mm El-Omicron f4.5    | NEW 58.95  |
| 80mm Componon W.A.      | NEW 219.95 |
| 80mm Componon-S F5.6    | NEW 109.95 |
| 100mm Componon-S F5.6   | NEW 126.95 |
| 105mm Componon F5.6     | NEW 84.95  |
| 105mm Rodenstock Trinor | NEW 39.95  |
| 105mm El-Omicron f5.6   | NEW 94.95  |
| 135mm Omegaron F4.5     | NEW 99.95  |
| 135mm Componon F5.6     | NEW 119.95 |
| 180mm Componon-S F5.6   | NEW 179.95 |
| 210mm Omegaron F4.0     | NEW 179.95 |
| 240mm El-Nikkor f5.6    | NEW 394.95 |
| 300mm El-Nikkor f5.6    | NEW 594.95 |
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#### FILM & PRINT DRYERS

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|------------------------|------------|
| Technical All RC Dryer | NEW 84.95  |
| Technical 200 Dryer    | NEW 39.95  |
| DSA Senrac Film Dryer  | NEW 164.95 |
| FR 11x14 Dual Dryer    | NEW 9.95   |
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- 1-8x10 4-Way Easel • 3-8x10 Trays
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- 1-5x7 SL Filter • 1-Safelight Bulb
- 1-Dektol Developer • 1-Stop Bath
- 1-Fixer • 25-Sheets 8x10 RC Paper
- 1-Enlarging Lens Plus Mount
- 1-Negative Carrier

|             |            |
|-------------|------------|
| Bogen 22A   | NEW 137.95 |
| Omega B600  | NEW 154.95 |
| Omega B66XL | NEW 229.95 |
| Beseler C67 | NEW 229.95 |
| Beseler     |            |
| 23C-II      | NEW 274.95 |
| Omega C67   | NEW 274.95 |

#### DARKROOM AIDS

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|-------------------------------|-------------|
| AgneKolor Wedge 8x10          | NEW 19.95   |
| Jobo Daylight Load Tank       | NEW 34.95   |
| FR 4x5 C.F. Tank              | NEW 6.95    |
| Kearsarge 501 Digital Timer   | NEW 189.95  |
| Kinderman 8x10 Color Proc.    | NEW 4.99    |
| Kinderman 10 oz. PVC Tank     | NEW 2.99    |
| Macbeth Color Checker         | NEW 16.95   |
| Simacolor 20x24 Drum          | NEW 39.95   |
| Thomas Duplex Safelight       | NEW 174.95  |
| Unicolor 10x Timer II         | NEW 32.95   |
| Omega PRT 8x10 Easel          | NEW 164.95  |
| Omega U 1417 Easel            | NEW 55.95   |
| Vivek Voltage Stabilizer 400W | NEW 44.95   |
| Vivek Voltage Stabilizer 750W | NEW 59.95   |
| Unidrum 16x20                 | NEW 26.95   |
| Uniroller Agitator            | NEW 36.95   |
| Kodak Color Retouch Kit       | NEW 31.95   |
| Watson Bulk Film Loader       | NEW 9.95    |
| Yankee Trays 8x10             | 6 for 7.50  |
| Yankee Trays 11x14            | 6 for 11.50 |

#### ENLARGERS

|                                  |            |
|----------------------------------|------------|
| Beseler 67D Enlarger             | NEW 244.95 |
| Bogen 22A w/Lens                 | NEW 99.95  |
| Durst M-700                      | NEW 229.95 |
| Durst M-800                      | NEW 299.95 |
| Durst 4x5 Pro-Enlargers in Stock | Write      |
| Focomat V35 Enlargers            | In Stock   |
| Omega B600 Paperhandler          | NEW 114.95 |
| Omega B66XL Enl.                 | NEW 169.95 |
| Omega C67XL Enlarger             | NEW 214.95 |

#### ENLARGER HEADS

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|----------------------------------|------------|
| Aristo Cold Light Heads in Stock | Write      |
| Beseler Dual Dichro              | NEW 182.95 |
| Chromega D Lamp, w/PS            | NEW 569.95 |
| CLS-80 Color Head f/M-800        | NEW 299.95 |
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## NIKON-NIKKORMAT

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|--------------------------------|--------------|
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| Nikon FM Body                  | NEW 219.95   |
| Nikon FM, 50mm F2.8 A.I.       | NEW 299.95   |
| Nikon FM, 50mm F1.8 A.I.       | NEW 319.95   |
| Nikon FM, 50mm F1.4 A.I.       | NEW 399.95   |
| Less Rebate of \$30.00 on FM   | 'til 5-31-79 |
| Nikon FE Body                  | NEW 319.95   |
| Nikon FE, 50mm F2.8 A.I.       | NEW 399.95   |
| Nikon FE, 50mm F1.8 A.I.       | NEW 419.95   |
| Nikon FE, 50mm F1.4 A.I.       | NEW 499.95   |
| Less Rebate of \$40.00 on FE   | 'til 5-31-79 |
| Autowinder MD11 for FE, FM     | NEW 182.95   |
| Less Rebate of \$25. on Winder | 'til 5-31-79 |

#### LIMITED EDITION—25TH ANNIVERSARY

|                                 |              |
|---------------------------------|--------------|
| Nikon F2A Photomic Body         | NEW 469.95   |
| Nikon F2A Photomic F2.8 A.I.    | NEW 549.95   |
| Nikon F2A Photomic F1.8 A.I.    | NEW 639.95   |
| Nikon F2A Photomic F1.4 A.I.    | NEW 749.95   |
| Nikon F2AS Photomic Body        | NEW 589.95   |
| Nikon F2AS Photomic F2.8 A.I.   | NEW 669.95   |
| Nikon F2AS Photomic F1.8 A.I.   | NEW 699.95   |
| Nikon F2AS Photomic F1.4 A.I.   | NEW 759.95   |
| Nikon F2AS Photomic F1.2 A.I.   | NEW 869.95   |
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| Nikon F2 Photomic Body          | Used 274.95  |
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| Nikon MD2 Motor                 | NEW 625.95   |
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| Lens Type            | Our Price | Rebate   |
|----------------------|-----------|----------|
| 18mm 14 A.I.         | 494.95    | \$50.00  |
| 20mm 14 A.I.         | 289.95    | \$35.00  |
| 24mm 12 A.I.         | 338.95    | \$50.00  |
| 24mm 12.8 A.I.       | 338.95    | \$30.00  |
| 28mm 12 A.I.         | 359.95    | \$50.00  |
| 28mm 12.8 A.I.       | 259.95    | \$40.00  |
| 28mm 13.5 A.I.       | 197.95    | \$30.00  |
| 35mm 11.4 A.I.       | 379.95    | \$50.00  |
| 35mm 12 A.I.         | 224.95    | \$30.00  |
| 35mm 12.8 A.I.       | 162.95    | \$25.00  |
| 85mm 12 A.I.         | 234.95    | \$35.00  |
| 105mm 12.5 A.I.      | 242.95    | \$40.00  |
| 135mm 12 A.I.        | 504.95    | \$100.00 |
| 135mm 12.8 A.I.      | 252.95    | \$40.00  |
| 135mm 13.5 A.I.      | 182.95    | \$30.00  |
| 180mm 12.8 A.I.      | 599.95    | \$50.00  |
| 200mm 14 A.I.        | 254.95    | \$40.00  |
| 400mm 4.5 Tele       | 795.00    | \$100.00 |
| 500mm f8 Rflx        | 469.95    | \$75.00  |
| 1000mm f11 Rflx      | 1100.00   | \$150.00 |
| 28mm 14 PC           | 589.95    | \$50.00  |
| 35mm 12.8 PC         | 314.95    | \$40.00  |
| 55mm 13.5 Micro A.I. | 194.95    | \$25.00  |
| 105mm 14 Micro A.I.  | 349.95    | \$50.00  |
| 58mm f1.2 Noct. A.I. | 895.00    | \$75.00  |
| 28-45mm 14.5 A.I.    | 524.95    | \$75.00  |
| 35-70mm 13.5 A.I.    | 474.95    | \$75.00  |
| 43-86mm 13.5 A.I.    | 242.95    | \$40.00  |
| 50-300mm 14.5 A.I.   | 1165.00   | \$100.00 |
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Rebates are paid by Nikon Inc. in addition to our impossible low prices.

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|                                   |           |
|-----------------------------------|-----------|
| 50x50 Panorama Lenticular         | NEW 26.95 |
| 40x40 Regent Lenticular           | NEW 37.95 |
| 50x50 Regent Lenticular           | NEW 43.95 |
| 40x40 Crusader Lenticular         | NEW 46.95 |
| 50x50 Crusader Lenticular         | NEW 42.95 |
| 60x60 Lenticular Screen on Tripod |           |
| w/2 Built-in Stereo Speakers      | NEW 69.95 |

## 16mm HEADQUARTERS

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|-----------------------------------|--------------|
| Bauer and Viewlex Sound Proj.     | In Stock     |
| Beaulieu 16 Auto, 17-68 Ang       | Used 1199.95 |
| Beaulieu 16 Auto, 12-120 Ang      | Used 1899.95 |
| Beaulieu AC Adapter               | NEW 119.50   |
| B&H 1592 Sound Projector          | NEW 681.95   |
| B&H 700R, F1.9                    | Used 267.50  |
| B&H 700L Turret w/3 Lenses        | Used 139.95  |
| B&H 13mm & 4" Finders             | Demo 9.90    |
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| Battery, Charger                  | NEW 2799.95  |
| Bolex H-16 Reflex F1.8            | Used 327.50  |
| Bolex H-16 Rex V, F1.8            | Used 749.95  |
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| Bolex 16mm Outometer Finder       | NEW 24.95    |
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| Bolex MST Motor Only              | Used 289.95  |
| Bolex Matte Box                   | Used 99.95   |
| Canon Scoopic 16MS                | NEW 1995.00  |
| Kodak K100 Turret, F1.9           | Used 299.95  |
| Kodak Pageant 250E Snd Proj.      | NEW 679.95   |
| Cine-Special 11, Ektar F1.9       | Used 294.50  |
| 100" Magazine for Cine Spec       | Used 89.50   |
| 200" Magazine for Cine Spec       | Used 299.95  |
| Hahnel 16mm Splitter              | NEW 39.95    |

#### 16MM LENSES

|                              |             |
|------------------------------|-------------|
| 16mm Yvar F2.8               | Used 39.95  |
| Kodak 25mm Ektar 1.4, S-Mt   | Used 59.95  |
| Kodak 25-15mm Converter      | Used 49.95  |
| 25mm RX-Switar F1.4          | NEW 149.50  |
| 75mm Switar F1.9             | NEW 199.50  |
| 75mm Yvar F2.8               | Used 39.95  |
| 152mm F4 Kodak, S-Mt         | Used 64.95  |
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| 17-85 Vario Switar Bayonet   | NEW 779.95  |
| Angenieux 12-120 F2.2 Lens   | Used 795.00 |
| Angenieux 12-120 RX Zoom     | NEW 1699.95 |
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#### DEMO B&H PROJECTION LENSES FOR 500, 1500 SERIES

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| 1 1/2" Lens | 42.50 | 3" Lens      | 27.95  |
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## NEW AUTO SOLIGOR LENSES

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| 23mm F3.5 Wide Angle    | NEW 107.95 |
| 24mm F2.5 Cmpst, G/S    | NEW 129.95 |
| 28mm F2.8 Wide Angle    | NEW 92.95  |
| 28mm 2.8 Cmpst, Case    | NEW 109.95 |
| 28mm F2.5 Cmpst, G/S    | NEW 104.95 |
| 100mm F2.0 Compact      | NEW 112.95 |
| 135mm F2.8              | NEW 79.95  |
| 135mm 2.8 Cmpst, Case   | NEW 109.95 |
| 135mm F2.5 Cmpst, G/S   | NEW 102.95 |
| 200mm F3.5 Tele         | NEW 99.95  |
| 200mm 3.5 Cmpst, Case   | NEW 136.95 |
| 200mm F2.8 Cmpst, G/S   | NEW 137.95 |
| 300mm F4.5 Cmpst, G/S   | NEW 147.95 |
| 70-150mm 3.5 Cmpst, G/S | NEW 147.95 |
| 80-210mm 3.8, 1 Touch   | NEW 192.95 |

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| 37-105mm 3.5, Case       | NEW 222.95 |
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| 70-210mm 3.5 CD, Case    | NEW 249.95 |
| 70-222mm 3.5 1 Tch, Case | NEW 279.95 |
| 75-205mm F3.5            | NEW 198.95 |
| 75-260mm 4.5 Compact     | NEW 239.95 |
| 78-210mm 3.5 1 Tch, Case | NEW 244.95 |
| 85-205mm F3.8 Zoom       | NEW 186.95 |
| 90-230mm 4.3 Compact     | NEW 204.95 |
| 100-300 F5 CD, Case      | NEW 244.95 |

#### IN NIKON IC MOUNT:

|                       |            |
|-----------------------|------------|
| 100mm F2.8            | NEW 49.95  |
| 135mm F2.8            | NEW 67.95  |
| 200mm F3.5            | NEW 76.95  |
| 70-210mm 3.5 CD, Case | NEW 199.95 |
| 80-200mm 3.5 CD       | NEW 149.95 |
| 90-230mm 4.3 Compact  | NEW 154.95 |

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| Bauer S50XL Sound              | NEW 369.95  |
| Bauer 108 Macro Sound          | NEW 379.95  |
| Synch Pulse Generator 1/4008   | NEW 229.95  |
| Beaulieu 4008M4 6-70 F1.4      | NEW 1175.00 |
| Beaulieu 5008MS, 6-70 F1.4     | NEW 1495.00 |
| Beaulieu 810-670 Slide Holder  | NEW 29.95   |
| Bolex H8 Reg. 8 Body           | Used 229.95 |
| Bolex SM-8 Sound Proj.         | Demo 179.95 |
| Canon 310XL, 8.5-25.5, Case    | NEW 139.95  |
| Canon 312XL Sound              | NEW 212.95  |
| Canon 514XL Snd Mike, Cs.      | NEW 284.95  |
| Canon 514XL, 9.5-47.5, Case    | NEW 196.95  |
| Canon 814XL Case               | NEW 324.95  |
| Canon 814XL Sound              | NEW 514.95  |
| Canon 1014, 10-1 Zoom, Case    | NEW 484.95  |
| Canon 1014XL Sound             | NEW 649.95  |
| Elmo 350SL Macro Sound         | NEW 249.95  |
| Elmo 1012XL-200, Sound         | NEW 579.95  |
| Elmo 3000AF Auto Focus, Snd    | NEW 489.95  |
| Elmo ST-1200HDM Proj.          | NEW 439.95  |
| Elmo GS1200 Stereo Proj.       | NEW 799.95  |
| Eumig S90S Snd, Projector      | NEW 204.95  |
| Eumig S810 HQS Proj.           | NEW 269.95  |
| Nizo 2056 Camera               | Demo 699.95 |
| Sankyo EM 30XL 3X Zoom         | NEW 132.95  |
| Sankyo ES 44XL VAF             | NEW 319.95  |
| Sankyo XL 600S, 7.5-45mm       | NEW 269.95  |
| Sankyo XL 800S, 7.5-60mm       | NEW 244.95  |
| Sankyo XL 61, 200 ft. Capacity | NEW 379.95  |
| Sankyo XL 320, Supertronic     | NEW 224.95  |
| Sankyo XL 420 Supertronic      | NEW 284.95  |
| Sankyo XL620 Supertronic       | NEW 379.95  |
| Sankyo Broom Mike              | NEW 39.95   |
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| Sankyo Ext. Speaker            | NEW 29.95   |
| Silma S 99 Dual Proj.          | NEW 49.95   |

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| Goko Mod 3003 Dual 8      | NEW 69.95 |
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| 28mm 1/2.8 SSC          | 134.95 |
| 28mm 1/2.0 SSC          | 239.95 |
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ON PAGE 3



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| Luna Pro SBC           | 149.95 |
| Flash Meter Att. I/SBC | 117.95 |
| Studio Att.            | 83.95  |
| Multi Beam Spot        | 177.95 |
| Vari Angle Att         | 37.95  |
| Enlarging Att          | 25.95  |
| Microscope Att         | 69.95  |
| Super Pilot SBC        | 69.95  |
| Scout II               | 18.95  |
| Pilot II               | 24.95  |
| N 100                  | 48.95  |
| Mark 2 Flash           | 262.95 |
| Labosix                | 184.95 |
| Sixty Color            | 119.95 |
| SOLIGOR                |        |
| Spot Meter T           | CALL   |
| Spot Sensor II         | 139.95 |

Digital Exposure Meters

|                       |        |            |        |
|-----------------------|--------|------------|--------|
| CalcuLite             | 99.00  | CalcuFlash | 114.00 |
| MINOLTA               |        |            |        |
| AutoSpot II Digital   | 509.50 |            |        |
| AutoSpot II           | 339.00 |            |        |
| Flashmeter II Digital | 259.95 |            |        |
| Autometer II          | 89.95  |            |        |
| VIVITAR               |        |            |        |
| 45                    | 29.95  | 35         | 18.95  |
| 24                    |        |            | 21.95  |
| PENTAX                |        |            |        |
| Spotmeter V w/Case    | 184.95 |            |        |
| Digital Spot w/Case   | 272.95 |            |        |
| SEKONIC               |        |            |        |
| L228                  | 57.95  | L86        | 12.95  |
| L398                  | 54.95  | L418 New   | 99.95  |
| L164R                 |        |            | 92.95  |
| L256 Flash            |        |            | 179.30 |

## ACCESSORIES

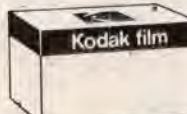
| SHADE PLUS BOX                                |       |
|-----------------------------------------------|-------|
| The custom pro shade box with bellows styling |       |
| 35mm                                          | 28.95 |
| 2 1/4                                         | 36.95 |
| Filter Kit                                    | 8.95  |
| Montage Kit                                   | 8.95  |
| Vingnette Kit                                 | 8.95  |
| mm adapter                                    | 6.95  |



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KODAK FILM WITH PROCESSING BY KODAK

| SPECIAL SHORT DATED |      |
|---------------------|------|
| FUJI R-100 135/20P  | 2.49 |
| AGFA 100 135/36P    | 4.95 |
| KODAK ED/ET 135/20  | 3.99 |
| ED/ET 135/3.6P      | 5.99 |
| ER 135/20P          | 3.59 |



## TELESAR COMPUTERIZED

|                           |       |
|---------------------------|-------|
| 35mm Daylight Bulk Loader | 6.95  |
| Watson Loader             | 10.95 |

## KODAK MOVIE FILM W/PROC.

|                       |      |
|-----------------------|------|
| KMA 464 Super 8       | 4.75 |
| ELA-464               | 5.95 |
| KMA 594 Super 8 Sound | 6.59 |
| ELA 594 Super 8 Sound | 7.49 |

## KODAK MAILERS

|                           |      |
|---------------------------|------|
| DP-12 color prints        | 3.65 |
| DP-20 3R color prints     | 5.49 |
| DP-24 3R Color Prints     | 6.70 |
| DP-36 3R color prints     | 9.49 |
| PK-20 for color slides    | 2.09 |
| PK-36 color slides        | 3.30 |
| PK-59 for Super 8 Sound   | 2.39 |
| AGFA CT-19 135/20         | 3.29 |
| AGFACT-19135/36w/proc.469 | 5.69 |
| AgfaCT-21135/36w/p        | 5.69 |

## BLACK & WHITE ILLFORD FILM

|                     |      |
|---------------------|------|
| HP-5 or FP-4 135/20 | 1.05 |
| HP-5 or FP-4 135/36 | 1.45 |

## FRESH ILLFORD 35MM BULK FILM, HP-5, FP-4

| 135/35'                    | 10.59 |
|----------------------------|-------|
| 135/55'                    | 6.39  |
| FUJI                       |       |
| Fujichrome R-100 135/20P   | 2.59  |
| New Fujichrome E-6 135/20P | 3.59  |
| New Fujichrome E-6 135/36P | 5.29  |
| POLAROID                   |       |
| SX-70 TWIN Pack            | 10.85 |
| 108 Twin Pack              | 9.09  |

## STUDIO EQUIPMENT

### BOWENS MONOLITE

|                                                 |        |
|-------------------------------------------------|--------|
| Monolite X200                                   | 199.95 |
| Monolite X400                                   | 299.95 |
| Monolite X800                                   | 449.95 |
| Bowens Flash Meter                              | 89.95  |
| Location Kit 1 X200 & 1 X400                    | 637.95 |
| Location Kit w/2 X400 For Flashmeter Outfit add | 89.95  |
| 11 ft. Light Stand w/Casters                    | 63.50  |
| Monocell                                        | 22.50  |
| Monoflood Refl.                                 | 21.95  |
| Monokay Refl.                                   | 21.95  |
| Monosoft Refl.                                  | 52.95  |
| 11W Reflector                                   | 19.95  |
| 5" Bullet Reflector                             | 1.99   |
| 8" Bullet Reflector                             | 2.49   |
| 10" Parabola Reflctr                            | 2.95   |



|                           |       |
|---------------------------|-------|
| TIC 22.4 section 7"       | 11.95 |
| TIC 22B Black Model       | 14.95 |
| TIC 25 5 section 10"      | 14.95 |
| 100/3 Light Stand         | 9.95  |
| 124/3 Stand & Reflector   | 15.95 |
| 224/3 Fotolite Stand      | 24.95 |
| SW/100/3 Stand            | 24.95 |
| 12" Parabola Reflctr      | 3.49  |
| Ball Adapter              | 1.99  |
| Clamp, Cord, & Socket Set | 5.49  |

## CASES

| MINOLTA PRO   |       |
|---------------|-------|
| Tote Bag      | 8.95  |
| D/G Case Foam | 29.95 |



| HALLIBURTON                     |        |                                                                 |        |
|---------------------------------|--------|-----------------------------------------------------------------|--------|
| ZERO HALLIBURTON                |        |                                                                 |        |
| 100                             | 59.95  | 101                                                             | 64.95  |
| 102                             | 67.95  | 103                                                             | 73.95  |
| 105                             | 84.95  | 106                                                             | 99.95  |
| 110                             | 118.95 | 111                                                             | 108.95 |
| Indicate Silver or Black Finish |        |                                                                 |        |
|                                 |        | Custom Fit Case (limited 5/ 8 Case) less steel flens. Univ/Niko |        |

Indicate Silver or Black Finish

## FLASH



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|---------------------|--------|
| 80                  | 8.95   |
| 90                  | 9.50   |
| 101                 | 19.95  |
| 120                 | 9.95   |
| 121                 | 19.25  |
| 211                 | 46.95  |
| 220                 | 21.95  |
| 221                 | 33.50  |
| 522 Auto            | 132.95 |
| 611 Thyristor Basic | 182.95 |
| 611 Thyristor Kit   | 214.95 |
| 70K Kit             | 37.95  |

## SUNPAK ACCESSORIES

|                      |           |        |               |
|----------------------|-----------|--------|---------------|
| NEW 2B5              |           | 221    | 3             |
| 283                  | 76.95 265 | 42.95  | 522 Auto 13   |
| 273                  | 54.95 252 | 35.95  | 611 Thyrister |
| 200                  | 17.95 125 | 14.95  | 611 Thyrister |
| 215                  | 24.95 253 | 29.95  | 70K Kit       |
| 365                  |           | 104.95 | SUNPAK        |
| Accessories for 2B3: |           |        |               |
| Charge 15            |           | 38.95  | Auto Slave    |
| SL-2 Slave           |           | 14.95  | Remote Sen    |
| SB-3 NiCad           |           | 14.95  | Standard G    |
| SB-4 AC              |           | 13.95  | Pro Grip      |
| C-1 Pouch for 2B3    |           | 3.95   | 3 Hour Chg    |
| Filter Kit           |           | 12.95  | 510V Batt     |
| Vari Angle Kit       |           | 12.95  | Compartment   |
| Lens Adptr           |           | 3.35   | SUNPAK        |
|                      |           |        | 411 21        |
|                      |           |        | SUNPAK        |

## CAPRO/UNITRON

|                 |        |
|-----------------|--------|
| Ringlight RL-80 | 134.95 |
|-----------------|--------|

## TOSHIBA

|                          |        |
|--------------------------|--------|
| Underwater TM-1 Flash    |        |
| For Nikonons             | 109.95 |
| Adapter for Nikonons III | 10.95  |

## METZ

|        |        |
|--------|--------|
| 402    | 239.95 |
| 45 CFI | 159.95 |

## ASCOR

|                       |        |
|-----------------------|--------|
| 1600 II Auto Kit      | 209.95 |
| NiCad Battery         | 36.95  |
| Charger AC Adptr      | 18.50  |
| Battery Holder        | 23.95  |
| 510 V Pack            | 44.50  |
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| Grafix Clamp          | 18.95  |
| Super Slave II        | 32.95  |
| Remote Sensor         | 24.95  |
| Manual Control        | 15.95  |
| Ascortec QC-4 Special | 945.00 |
| Ascortec QC1000       | CALL   |

## DARKROOM

### BESLER

|                         |        |
|-------------------------|--------|
| 23c II Enlarger         | 199.95 |
| 23c w/30mm Beslar Kit   | 233.95 |
| 23c w/2 Lens Beslar Kit | 264.95 |
| 23C II Kit              | 229.95 |
| Dual Dichro for 23c     | 174.95 |
| 67c Enlarger            | 164.95 |
| 67CXL Enlarger          | 188.95 |
| 67D Enlarger            | 229.00 |
| 67DXL Enlarger          | 259.00 |

### OMEGA

|                               |        |
|-------------------------------|--------|
| B 600 w/50 or 75 El-Omega Kit | 104.95 |
| B 600 w/50 & 75 El-Omega Kit  | 124.95 |
| Chromega B 600 w/50 or 75 Kit | 209.95 |
| Chromega B 600 w/50 & 75 Kit  | 234.95 |
| Concept Six Enlarger          | 99.95  |
| Concept Six w/50 Kit          | 119.95 |
| Concept Six w/50 & 75 Kit     | 144.95 |
| Concept Six Dichroic          | 229.95 |
| Concept Six Dichroic w/50 Kit | 254.95 |

### CHROMEGA

|                      |       |
|----------------------|-------|
| Drum II 8x10         | 10.95 |
| Drum II 11x14        | 14.95 |
| Sub Color Calc II    | 11.95 |
| Rev Exp & Color Calc | 14.95 |
| Rev exp Calculator   | 9.95  |
| 100 Print Dryer      | 89.95 |

### UNICOLOR

|                       |       |
|-----------------------|-------|
| Total Color 1, 2      | 5.69  |
| Big Total Color I, II | 12.59 |
| E6 quart              | 9.25  |
| E6 1/2 gallon         | 13.95 |
| E6 1 gallon           | 21.95 |
| Unichrome 1/2 gal E4  | 8.95  |
| K2 quart C41          | 7.95  |
| K-2 1 gal             | 19.95 |
| 3x3 Color Filter Set  | 11.95 |
| 6x6 Color Filter Set  | 17.50 |
| Duocube               | 17.95 |
| Jingle Bell Timer     | 17.95 |
| 8x10 Unidrum          | 12.95 |
| 11x14 Unidrum         | 21.50 |
| 16x20 Unidrum         | 29.50 |

### SPEED-EZ-ELS

|             |       |
|-------------|-------|
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| 3 1/2x5     | 4.95  |
| 5x7         | 5.95  |
| 8x10        | 8.95  |
| 11x14       | 8.95  |
| 16x20       | 22.95 |

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|          |      |
|----------|------|
| Quart    | 2.29 |
| 1/2 Gall | 2.99 |
| Gallon   | 3.29 |

### CHEMSEAL BOTTLES

|                 |      |
|-----------------|------|
| w/Data Markings |      |
| Pint            | .75  |
| 1/2 Gall        | 1.79 |
| Gallon          | 1.99 |

### VIVITAR VI

|                                          |        |
|------------------------------------------|--------|
| 35mm or 2 1/4 Carriers                   |        |
| Lens Board & Lamp                        | 189.95 |
| Dioptric Light Source w/stabilized Power | 189.95 |
| Neg Carrier (specify)                    | 7.95   |
| Lens Boards (specify)                    | 3.19   |

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|                 |        |
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| X 35 Enlarger   | 49.95  |
| 22 A 1-lens kit | 92.50  |
| 22 A 2-lens kit | 104.95 |

### NEW HANSA

|                         |       |
|-------------------------|-------|
| Hansa H-2000 w/50mm 3.5 |       |
| Lens & 35mm Carrier     | 79.95 |

### TIME-O-LITE TIMERS

|                       |       |
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| EZC 73                | 33.95 |
| P-72 Professional 60s | 47.00 |
| M-72 Master           | 36.95 |
| LP-69                 | 45.95 |

### ENLARGING LENSES

| RODENSTOCK  |       |
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| 75mm f/4.5  | 67.95 |
| 90mm f/4.5  | 82.95 |
| 105mm f/4.5 | 87.95 |

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|----------|-------|
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| 80mm 5.6 | 68.95 |

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| 50mm f/4    | 49.95  |
| 50mm f/2.8  | 79.95  |
| 75mm f/4    | 77.95  |
| 105mm f/5.6 | 114.95 |
| 135mm f/5.6 | 174.95 |
| 150mm f/5.6 | 229.95 |

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| 100mm 5.6  | 119.95 |
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| specify grade required                                 |  |

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### AGFA BROVIRA

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# WHAT'S WHAT WHAT'S WHAT V

*Continued from page 132*

are stark, yet retain a strong emotion, an unexpressed indictment. Max Yavno captures a nostalgic L.A., imbued with his life-long appreciation of an environment so many criticize. The photographs by Gary Krueger point to the conservative, middle-America aspects of Southern California often disregarded in its glittery image. And in painstaking detail, Herb Quick notes the gingerbread architecture of a small-town Los Angeles before its boom years.

So many issues were confronted in this expansive show that there is space only to list them: conceptual art, by Bob Heineken and Eileen Cowin, both of whom juxtapose SX-70 snapshots and literal explanations; straight nature photography, in black-and-white by Bruce Barnbaum and in color by Robert Glenn Ketchum; "meta-photography," by Don Peterson, who places photographs within photographs.

If "Photographic Directions: Los An-

geles, 1979" intended to tell us where the art is going, then it left us stranded without a map. But if its ambitions were overstated and its true intention was only to present a generous cross-section of local contemporary photographers, then it fully performed its task.

—PAMELA J. KING

## Something New Has Been Taken Away

Observant photographers may have noticed a recent change in the new Kodachrome films, but it isn't something that will make your pictures any better.

Previously, all Kodachrome 25, Kodachrome 64 and Kodachrome 40 films had small holes, about .05 in., punched between every fourth perforation, but the latest batches of film don't have them. Curious, we asked our friends at Kodak in charge of hole punching, who explained that when the new Kodachromes were introduced there was a need to tell them apart from the older Kodachrome. The old stuff was processed in K-12 chemistry, whereas the new materials had a new process called K-14. Now almost all of the old Kodachrome has come out of hiding and been processed.



The hole story: Old-look new Kodachrome (bottom) had small circles punched out every fourth sprocket. New style (top) retains only punches on leader.

and the regional Kodachrome processing labs no longer develop the old Kodachrome II and Kodachrome-X but send it up to Rochester. So by eliminating the little indicator holes, they've saved one step in manufacturing.

When the old Kodachromes get up to Rochester, the cartridges alert the lab to the fact that they're to be processed in K-12 chemistry. In addition, the tongues or leaders of the old films have three holes punched in them, instead of four as is true of the new materials.

And, of course, Kodak no longer has to get rid of millions of little 0.05-in.-round pieces of film!—THE END

## At The Galleries

### CALIFORNIA

Canon U.S.A., San Francisco

Skyler Rubin Posner/June 1-29

### IDAHO

Sun Valley Center for the Arts and Humanities, Sun Valley

Gwen Widmer/June 1-30

### ILLINOIS

Museum of Contemporary Art, Chicago

Sol Lewitt/June 8-Aug. 12

### LOUISIANA

A Gallery for Fine Photography, New Orleans

Danny Lyon/June 5-July 14

### NEW JERSEY

Brookdale Community College, Lincroft

George Conduco, Franc Palaia/May 14-June 14

### NEW YORK

Fourth Street Photo Gallery, New York

Wayne Sides/June 1-30

International Center of Photography, New York

Philippe Halsman/June 9-July 15

Light Gallery, New York

Thomas Barrow, Garry Winogrand/June 6-30

Minority Photographers, New York

Patty Prinz/June 1-30

Nikon House, New York

Sig Meyers/May 29-June 16

Witkin Gallery, New York

Scott Hyde, Betty Hahn/June 13-July 14

### RHODE ISLAND

Jeb Gallery, Providence

Lilo Raymond/May 25-June 22

### TEXAS

The Museum of Fine Arts, Houston

Imperial China/June 15-July 22

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## LETTERS TO THE EDITOR

Continued from page 7

has not been discontinued and is currently being purchased by many of the leading photographic retailers throughout the country.

Chesterfield, Mo.

R. Sanders

Kalimar, Inc.

*We were talking about the old Kalimar TLR camera that was made in Japan. Kalimar's Sanders is talking about the Russian-made Lubitel on which they have placed their name.*

### Sphinx tells all

I especially enjoyed the article in Oct. 1978 where MODERN's editors had "show and tell" (Editors' Pix: Pro and Nix, page 98). Keppler's slides of the Sphinx were of particular interest to me for three reasons.

First, I am an OM-2 owner; secondly I was about to take a trip which would take me to Egypt; and thirdly, I am just getting interested in filters. Being an amateur, however, I could not tell which picture was taken with which filter. You mentioned only using Spiratone Colorflow filters. Could you be more specific and tell me exactly which filters were used for each picture?

Chicago, Ill.

Mrs. M.S. Grzych

*Keppler had two Colorflow filters on his trip to Egypt, the red-blue and the red-yellow. Starting at the upper left-hand picture of the six photographs of the Sphinx, they were shot with: no filter, the red-blue, the blue-red, the red-yellow, the red-blue and, again, the red-blue. The slight difference in shadings depends on the setting of the Colorflow filter itself.*

### Hostile atmosphere

I was surprised that, in your excellent "Color Print Instability" (Feb. 1979, page 92), a very important contributor to print deterioration was omitted—namely, atmospheric pollutants. Color prints exposed to light for eight to nine years in a country/mountain environment barely showed any perceptible changes. Conversely, they rapidly disintegrated in less than six months in New York City. I understood that this could be attributed to high sulphur emissions and other particulates spewed out by Con Edison.

With the erosion of ancient Greek temples and the acid rain on Maine, this is not an unknown factor. Perhaps scientists should explore the problems of air pollutants as well as spectral deterioration. Maybe somebody will develop a sealant that would not only protect color prints from destructive light and humidity, but airborne chemicals as well.

Intervale, N.H.

Neal Landy

*Yes, indeed, that would be very nice.*



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| 50mm f/1.4 AI | 172.00 |
| 50mm f/1.2 AI | 245.00 |

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| MD II Winder for FM | 199.00 |
| ELW/EL2 Winder      | 99.95  |

### ORIGINAL NIKON CASES

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| FTN case           | \$ 19.95 |
| F-2A/SC4/ICF-1     | 37.95    |
| EL-2 case CH-3     | 31.00    |
| EL-2 w/winder case | 39.50    |
| FT-3 case CF-4     | 27.00    |
| FM-FC Case         | 23.95    |

### NIKON ACCESSORIES

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| Nikon 52mm Color Filters | 9.95   |
| 52mm L 37C               | 13.50  |
| 52mm L 18C               | 16.95  |
| 52mm Pola w/cs           | 39.50  |
| Nikon Filter Pouch       | 11.50  |
| Auto Ext. Tube 8mm       | 32.00  |
| Auto Ext. Tube 14mm      | 35.00  |
| Auto Ext. Tube 27.5mm    | 36.00  |
| Nikon TC-200 2X          | 169.00 |

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| 35mm f/1.4 AI            | 357.00 |
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| 300mm f/4.5 AI           | 376.00 |
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| 35mm to 140mm 3.5 Macro    | 319.00 |

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|---------------------------|--------|
| 20mm 3.5 Nikkor AI-C      | 230.00 |
| 105mm 2.5 Nikkor AI-C     | 169.50 |
| 100mm 2.5 Vivitar Minolta | 55.00  |
| 135mm 2.8 Vivitar T4      | 45.00  |
| 200mm Vivitar Minolta     | 69.50  |

## Minolta

### NEW MINOLTA

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| Filter            |        |
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| XG-7 Body         | 199.00 |
| XG-1 Body         | 179.00 |
| XD-6 Body         | 249.00 |
| Winder XG-7/XD-11 | 79.50  |
| Auto Flash 200X   | 79.50  |
| Superwide Strap   | 4.95   |

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| holder                    | 99.99  |

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| 50mm 1.4 Sumilux | 799.95 | 400mm 6.8 Telyt | 1056.95 |
| 60mm 2.8 Macro   | 649.95 | 560mm 6.8 Telyt | 1339.95 |
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| 40mm Summicron-C          | 199.95 | 135mm 2.8 Elmar   | 367.95 |
| 50mm f/2 Summ.            | 384.95 | 200mm f/4 Telyt   | 459.95 |
| 50mm 1.4 Sumilux          | 429.95 |                   |        |
| 90mm Tele Elmarit f:2.8   |        | Lens              | 269.95 |
| 400mm Telyt with grip for |        | Visoflex          | 759.95 |
| Leica MR-4 Meter, Black   |        |                   | 184.95 |

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| 90mm f/4 Elmar             | 79.95  | 73mm 1.9 Hektor    | 219.95 |
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| Summar Lns Shade           | 12.95  | Leica Sif Timer    | 27.95  |
| Chico Flash Gun            | 9.95   | 50mm Briteline Fdr | 49.95  |
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## THE CAMERA COLLECTOR

Continued from page 71

day's sophisticated electronics and micro-circuitry, it could have been a winner. As it was, it was a great idea whose time hadn't yet arrived.

Basically, the Contarex SE represented the logical extension of the Contarex system concept. Although operationally and cosmetically very similar to the last version of the Super (it had exactly the same type of through-lens metering system), the SE had three additional features that really pointed the way toward the future—its horizontal cloth focal-plane shutter was electronically timed by a solenoid, its bottom incorporated a keyway to provide the mechanical linkage for a motor drive, and a covered 5-contact socket to the left of the mirror box allowed you to plug in a remote-shutter-control device known as a Tele-Sensor (see photo on page 71).

### Add-on automation?

This unlikely looking gadget is basically an external, limited area, metering system that transforms the Contarex SE into an aperture-preferred automatic SLR. Plug the Tele-Sensor into the aforementioned socket, slide the unit into the accessory shoe (or mount it remotely on a tripod using the standard 1/4 in. socket), set the ASA on the sensor's dial and you're ready to go. Once you match the aperture on the sensor's aperture dial with the one you've previously set on the lens, the Tele-Sensor will automatically set the camera's shutter speed to provide the correct exposure. To check what that shutter-speed will be before you fire, press in a little red button at the back of the sensor's readout-meter section and the needle will point to the camera-selected speed—8 full seconds to 1/1000 sec.

Ungainly looking it may well have been, but the Tele-Sensor was certainly one of the first aperture-preferred, fully automatic metering systems in existence, predating the 1971 Pentax ES by more than three years. Without submerging the reader in yet more details, suffice it to say that the SE's bottom-mounted paraphernalia was equally extensive and inventive, including such accessories as a "real" motor drive with separate exposure counter, single and continuous speeds up to about 2 fps, intervalometer, and various remote-firing widgets. The batteries to power the shutter are contained in a hinged-cover compartment at the back of the prism housing, and there's a spring-loaded meter-shutoff button that you must push down before pushing the wind lever flush with the camera. Many Americans forgot to follow this last procedure, and as a result, the SE has a (mostly) undeserved reputation as a battery eater.

Continued on page 152

# Henry's

## CAMERA-HI-FI-VIDEO

### NEW PHOTO DEALS

|                                |       |
|--------------------------------|-------|
| Nikon FM w/Owen 40-85 Zoom     | \$309 |
| Canon AT 1 w/50 f1.8           | 219   |
| Minolta XG-7 w/Owen 40-85 Zoom | 299   |
| Pentax ME w/50 f1.7            | 233   |
| Konica TC w/50 f1.7            | 189   |
| Vivitar 75-205 (Nikon IC)      | 169   |
| Vivitar 70-150 (Nikon AI)      | 159   |
| Asanuma 90-230 (Nikon IC)      | 149   |
| Aubel 85-210 (Major Mounts)    | 139   |
| Holler SL 35M w/1.8 w/case     | 159   |
| Tupiza ST-605 w/50 w/case      | 159   |
| Miranda BG II w/1.4 w/case     | 159   |
| Olympus OM-1 black w/1.8       | 259   |
| Pentax K2 black w/1.7          | 229   |
| Suntar 37-105 (Pentax U)       | 179   |
| Owen 75-150 (Major Mounts)     | 149   |
| Owen 135/2.8 (Nikon AI)        | 89    |
| Asanuma 217/3.8 (Olympus)      | 89    |
| Asanuma 135/2.8 (Nikon IC)     | 59    |
| Asanuma 200/3.5 (Nikon AI)     | 59    |
| Asanuma 35-105 (Major Mounts)  | 189   |
| Asanuma 400/6.3 (Olympus)      | 109   |
| Vivitar 35/1.9 (Minolta)       | 59    |
| Prinz 135/2.8 (Konica)         | 29    |
| Vivitar 28/2.5 (Nikon IC)      | 79    |

### VIDEO SPECIALS

|                                                   |          |
|---------------------------------------------------|----------|
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| Panasonic TR195VA 19" B&W monitor                 | 795      |
| Used Sony KV 3650 1/2" B&W recorder               | 795      |
| w/finder                                          | 795      |
| Used Sony KV 3400 1/2" B&W portable recorder      | 795      |
| w/charger                                         | 795      |
| Panasonic NV3085 portable 1/2" recorder           | 875      |
| Used Panasonic NV 2125 1/2" recorder              | 999      |
| w/built-in tuner                                  | 1455     |
| Used Panasonic WV 932 twin 9" monitors            | 399      |
| Panasonic NV9500 1/2" editor/recorder             | 3657     |
| Viewpoint projection TV sets                      | 295      |
| Amplex 15" B&W monitor "As Is"                    | 39       |
| Panasonic WV121 1/2" recorder                     | 1225     |
| Panasonic WV2310 A w/zoom lens color video camera | 3500     |
| Sony SEG-1 B&W special effects generator          | 439      |
| Sony VMA130 B&W 13" monitor                       | 209      |
| Sony VMA209 B&W 9" monitor                        | 138      |
| Sony CV1600X B&W surveillance camera              | 171      |
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| Sony V02850 1/2" editor/player/recorder           | 4637     |
| Sony RM400 automatic editing control unit         | 595      |

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| Eumig 830XL Sound   | 179   |
| Kodak 140XL Sound   | 99    |
| Kodak 150XL Sound   | 129   |
| Elmo 350SL Sound    | 265   |
| Elmo 600SD Sound    | 229   |
| Canon S14XL S Sound | 299   |
| Chicon 107XL Sound  | 109   |
| Chicon 1206 Sound   | 469   |
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| Sony JCA-2400K          | 219   |
| Sony JCA-2600K          | 349   |
| Tandberg TR 2025        | 299   |
| Tandberg TR 2030        | 349   |
| Tandberg TR 2040 (demo) | 349   |

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|                  |       |
|------------------|-------|
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| Pioneer RT-1020L | 549   |
| Pioneer RD-5030  | 199   |
| Sony RD-5350     | 119   |
| Tearc-105        | 179   |

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| Technics SB-X50  | 299/pr. |
| Technics SB-7000 | 249     |
| Pioneer HPW 40   | 199/pr. |
| Pioneer HPW 60   | 145     |
| Pioneer CS-63DX  | 229     |
| ADS 400          | 139/pr. |

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| Marantz 2110         | 269   |
| Marantz 2100         | 159   |
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| Pioneer SA 9500 II   | 349   |
| Pioneer TX 9500 II   | 279   |
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| Pioneer TX 8500 II   | 209   |
| Pioneer SA 7500 II   | 169   |
| Sony ST-5150         | 99    |
| Sony ST-3950 SD      | 159   |
| Sony ST 4950         | 179   |
| Harmar-Kardon A 402  | 199   |

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|-------------------|------|
| Koss HV-1         | \$29 |
| Koss Tech/VFR     | 55   |
| Koss Phase 2+2    | 65   |
| Koss K-125        | 20   |
| Koss K-145        | 33   |
| Sennheiser HD-424 | 65   |

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|                |       |
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| Sony CF-370    | 79    |
| Sony TC-65     | 39    |
| Pioneer RK-305 | 59    |
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MX w/50 f1.7 ..... 253.95  
MX w/50 f1.4 ..... 304.95  
MX or ME Winder ..... 89.95  
PENTAX K-2 Body ..... 169.95  
w/50 f2.0 ..... 209.95 w/40 f2.8 ..... 235.95  
w/50 f1.7 ..... 239.95 w/50 f1.4 ..... 292.95

### PENTAX METERS

1" Digital Spotmeter ..... 279.95  
1/2" Spotmeter V ..... 168.95

### Mamiya

#### M645 SERIES

M645J ..... 229.95  
M645 w/120 Insert ..... 349.95  
M645-1000-S w/120 ..... 449.95  
Waist-Level Finder-S ..... 63.95  
Prism Finder w/Case ..... 135.95  
PD-5 Prism Finder w/Case ..... 288.95  
AE Prism Finder w/Case ..... 339.95  
45mm f2.8 w/Hood ..... 319.95  
55mm f2.8 w/Hood ..... 249.95  
70mm f2.8 w/Hood ..... 359.95  
80mm f1.9 w/Hood ..... 269.95  
80mm f2.8 w/Hood ..... 189.95  
110mm f2.8 w/Hood ..... 269.95  
150mm f4.0 w/BI Hood ..... 249.95  
210mm f4.0 w/BI Hood ..... 269.95  
Bellows Lens Hood ..... 84.95  
120 Film Insert ..... 42.00  
Deluxe Grip Holder ..... 57.95  
Power Drive Grip ..... 209.95

### FREE ALUMINUM CASE

From BHC with purchase of Body, Lens, & Finder.

### MP4 OUTFIT

With Board, lights, head, shutter 135mm Lens, Ground glass, & Reflex Hood ..... **\$1199.95**

### 600SE w/127mm & Back ..... 379.95

75mm f5.6 Lens ..... 359.95  
150mm f5.6 Lens ..... 249.95

## MOVIE CAMERAS

### Beaulieu

#### We are Beaulieu headquarters

4008 ZM4 w/6-70 ..... **1199.95**  
5008 MS w/6-70 ..... 1495.00  
3008 MS w/8-50\* ..... 999.95  
5008 S w/8-50\* ..... 1350.00  
5008 S w/6-70\* ..... 1300.00  
5008 S w/6-68\* ..... 1250.00  
Electret Microphone ..... 19.95  
Boom Mic ..... 77.95  
1008XL Sound Outfit Complete with Accessories ..... 749.95  
708 EL Projector ..... 1439.95  
R16 Auto Body\* ..... 999.95  
R16 PZ w/17-58\* ..... 1995.00  
R16 PZ w/12-120 (Used) ..... 1999.95  
News 16 w/12-120, Single System & C. (Used) ..... 4200.00  
Electric Handgrip ..... 89.95  
500 MA Battery ..... 96.95  
1000 MA Battery ..... 159.95  
200 Magazine ..... 329.95  
\*Demo Model w/ New Warranty

### ELMO

3000 Autofocus Camera ..... 499.95  
350 SL Camera ..... 257.95  
6125X Camera ..... 489.95  
10125-XL Camera ..... 599.95

### PROJECTORS

ST-600M 2 Track Proj. .... 259.95  
ST-600 Deluxe 2 Track ..... 309.95  
GS-800 Stereo ..... 459.95  
GS-1200 Stereo ..... 859.95  
F16-250HS 16mm Sound ..... 749.95

## Canon

### SCOOPIC 16MS

Complete with 12.5-75mm. Battery, Charger, (5) Filter Holders with Case, Lens Caps, Lens Hood, & Riffed Case ..... **\$1999.95**

### SUPER-8 CAMERAS

312XL-Sound w/Case ..... 214.95  
514XL-Sound w/Case ..... 292.95  
814XL-S Sound ..... 509.95  
1014XL-S Sound ..... 649.95  
1014XL-E Silent ..... 494.95  
814XL Silent w/Case ..... 329.95  
514XL Silent w/Case ..... 199.95  
310XL Silent Camera ..... 143.95

### Sankyo

XL-800 Sound Camera ..... 249.95  
XL-600 Sound Camera ..... 274.95  
XL-61-200' Sound Camera ..... 309.95  
XL-320 Supertronic ..... 239.95  
XL-420 Supertronic ..... 297.95  
XL-520 Supertronic ..... 397.95  
A-35 Boom Mic for Supertronic ..... 49.95  
A-30 Boom Mic for 800/600 ..... 49.95

### GAF MOVIE PROJECTORS

GAF 2388 MOVIE PROJECTOR  
Deal & Projector with forward & last rewind ..... **59.95**

### GAF 1372 MOVIE PROJECTOR

Dual 8 Projector with Zoom Lens for Super-8 or Reg-8 ..... **67.95**  
ular 8 Film

## MOVIE CAMERAS

### Beaulieu

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4008 ZM4 w/6-70 ..... **1199.95**  
5008 MS w/6-70 ..... 1495.00  
3008 MS w/8-50\* ..... 999.95  
5008 S w/8-50\* ..... 1350.00  
5008 S w/6-70\* ..... 1300.00  
5008 S w/6-68\* ..... 1250.00  
Electret Microphone ..... 19.95  
Boom Mic ..... 77.95  
1008XL Sound Outfit Complete with Accessories ..... 749.95  
708 EL Projector ..... 1439.95  
R16 Auto Body\* ..... 999.95  
R16 PZ w/17-58\* ..... 1995.00  
R16 PZ w/12-120 (Used) ..... 1999.95  
News 16 w/12-120, Single System & C. (Used) ..... 4200.00  
Electric Handgrip ..... 89.95  
500 MA Battery ..... 96.95  
1000 MA Battery ..... 159.95  
200 Magazine ..... 329.95  
\*Demo Model w/ New Warranty

### ELMO

3000 Autofocus Camera ..... 499.95  
350 SL Camera ..... 257.95  
6125X Camera ..... 489.95  
10125-XL Camera ..... 599.95

### PROJECTORS

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ST-600 Deluxe 2 Track ..... 309.95  
GS-800 Stereo ..... 459.95  
GS-1200 Stereo ..... 859.95  
F16-250HS 16mm Sound ..... 749.95

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3008 MS w/8-50\* ..... 999.95  
5008 S w/8-50\* ..... 1350.00  
5008 S w/6-70\* ..... 1300.00  
5008 S w/6-68\* ..... 1250.00  
Electret Microphone ..... 19.95  
Boom Mic ..... 77.95  
1008XL Sound Outfit Complete with Accessories ..... 749.95  
708 EL Projector ..... 1439.95  
R16 Auto Body\* ..... 999.95  
R16 PZ w/17-58\* ..... 1995.00  
R16 PZ w/12-120 (Used) ..... 1999.95  
News 16 w/12-120, Single System & C. (Used) ..... 4200.00  
Electric Handgrip ..... 89.95  
500 MA Battery ..... 96.95  
1000 MA Battery ..... 159.95  
200 Magazine ..... 329.95  
\*Demo Model w/ New Warranty

### ELMO

3000 Autofocus Camera ..... 499.95  
350 SL Camera ..... 257.95  
6125X Camera ..... 489.95  
10125-XL Camera ..... 599.95

### PROJECTORS

ST-600M 2 Track Proj. .... 259.95  
ST-600 Deluxe 2 Track ..... 309.95  
GS-800 Stereo ..... 459.95  
GS-1200 Stereo ..... 859.95  
F16-250HS 16mm Sound ..... 749.95

## MOVIE CAMERAS

### Beaulieu



# FLATBUSH ELECTRONICS

## Pentax 10 Piece Outfit

Pentax ME body 50mm 1:1.7 SMCP, 135mm 1:2.5 Pentax lens, Pentax AF 18 auto flash, Pentax Compartment Case, UV Filter—Lens shade, Lens cap—Lens tissue, Roll of color film.

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## MINOLTA

New! X05 w/45 F2 ..... 297.99  
New! X05 w/50 F1.7 ..... 315.99  
New! X05 w/50 F1.4 ..... 349.99  
New! XG1 w/45 F2 ..... 221.99  
New! XG1 w/50 F1.7 ..... 234.99  
New! XG1 w/50 F1.4 ..... 274.99  
SRT 200 w/45 F2 ..... 179.99  
SRT 201 w/45 F2 ..... 190.99

## ROKKOR-X MD LENSES

24mm f2.8 ..... 138.99  
28mm f2 ..... 242.99  
35mm f2.8 ..... 76.99  
135mm f2.5 ..... 76.99  
135mm f2.8 ..... 104.99  
200mm f4 ..... 119.99  
300mm f5.6 ..... 189.99  
50/135 Macro ..... 148.99  
100/135 Macro ..... 261.99  
24-50mm f4 Zoom w/case ..... 348.99  
35-70mm f3.5 Zoom w/case ..... 235.99  
50-135mm f3.5 Zoom w/case ..... 235.99  
75-200mm f4 Zoom w/case ..... 285.99  
28/12.8 Cello ..... 79.99  
135/2.8 Cello ..... 79.99

## MINOLTA POCKETS

New! Auto Pak 440T ..... 64.99  
430E ..... 45.99  
450E ..... 57.50  
470 Kit ..... 68.99  
110 Zoom SIR w/Deluxe zipper case & Minolta Auto Flash 25 ..... 171.99

## MINOLTA RANGE FINDERS

Himatic S w/pop up w/case ..... 84.50  
Himatic SD w/pop up w/case ..... 99.50  
Himatic T511 w/AutoFlash 14 & case ..... 114.99

## OLYMPUS

New! OM-10 f1.8 ..... 219.99  
OM-11 f1.8 ..... 242.99  
OM-11 f1.4 ..... 287.99  
OM-2N f1.8 ..... 364.99  
OM-2N f1.4 ..... 409.99  
For Black Body Add ..... 15.00  
310 Auto Flash ..... 94.99  
Auto Winder 1 ..... 92.99  
T20 Auto Flash ..... 49.99

## ZUIKO LENSES

All Lenses Include Cases in Price  
24mm f2.8 ..... 179.99  
24mm f2 ..... 359.99  
28mm f3.5 ..... 133.99  
28mm f2 ..... 314.99  
50mm f3.5 MACRO ..... 169.99  
35mm f2.8 ..... 99.99  
135mm f3.5 ..... 119.99  
135mm f2.8 ..... 163.99  
200mm f4 ..... 170.99  
35-70 f3.5 Zoom ..... 219.99  
70-150 f4.2 ..... 219.99  
85-250 f5 Zoom ..... 419.99  
New! ZA Rangefinder ..... 119.99  
ZA Rangefinder w/OM Flash ..... 139.99

## SIGMA LENSES

28 f2.8 Mini Compact ..... 593.99  
135 f2.8 Portrait Telephoto ..... 90.00  
200 f3.5 Macro ..... 149.99  
39-80 f3.5 Macro w/c ..... 164.99  
70-230 f4.5 One Touch Zoom Macro w/c ..... 229.99  
80-200 f3.5 One Touch Zoom Macro w/c ..... 244.99  
75-250 f4.5 One Touch Zoom Macro w/c ..... 249.99

## BELL & HOWELL

SLIDE PROJECTOR  
857 A ..... 99.99  
857H ..... 108.99  
859 A Remote Focus ..... 118.99  
859 Z Remote Focus ..... 139.99  
861 A Auto Focus ..... 135.99  
861 Z Auto Focus ..... 148.99

## SOLIGOR LENSES

CD 35-105 f3.5 Zoom Macro ..... 279.99  
CD 37-105 f3.5 Zoom Macro ..... 229.99  
CD 35-140 f3.5 Zoom Macro ..... 309.99  
CD 70-160 f3.5 One Touch Zoom Macro ..... 184.99  
CD 70-210 f3.5 Zoom Macro ..... 239.99  
CD 70-222 f3.5 One Touch Zoom Macro ..... 209.99  
CD 75-205 f3.5 Zoom Macro ..... 199.99

## KODAK FILM

KR135-36P ..... 5.45  
KR135-20P ..... 3.80  
ER135-36P(200) ..... 6.70  
ER135-36P(400) ..... 10.99  
EL135-36P(400) ..... 7.30  
CG135-36P ..... 11.55  
CG135-24P ..... 8.50  
KMA454P ..... 4.69  
CG135-24P ..... 8.80  
KMA594P ..... 6.75  
EL464P ..... 5.60  
EL4594P ..... 7.10

## FUJI-FILM

FUJICHROME RD 100-361 w/ER Proc ..... 4.89  
FUJICHROME R100 35-20P ..... 2.49  
AGFACHROME 64 135-36P ..... 4.89

## SANKYO MOVIES

XL 400S ..... 229.99  
SL 600S ..... 254.99  
500 Projector ..... 204.99  
SL 800S ..... 229.99  
SL 420S ..... 274.99  
700 Projector ..... 274.99  
SL 620S ..... 379.99  
SL 61-200 ..... 390.00  
800 Stereo Proj. .... 399.99

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## NIKON

New Nikon EM f1.8 ..... 239.99  
FE Body ..... 319.99  
FE B1 Body ..... 329.99  
FM Black Body ..... 235.00  
F2 AS Black Body ..... 599.99  
MD 11 Motor Drive ..... 184.99  
MDE Motor Drive ..... 79.99  
MD 2 Motor Drive ..... 575.00  
MD 3 Motor Drive ..... 255.00  
SB 19 Flash ..... 59.99  
SB E Flash ..... 44.99  
Case for FE or FM or EM ..... 29.95

## NIKKOR AI LENSES

20 f4 ..... 324.99  
24 f2.8 ..... 232.99  
24 f2 ..... 339.99  
28 f2 ..... 259.99  
28 f2.5 ..... 184.99  
35 f2.8 ..... 164.99  
50 f1.8 ..... 94.99  
50 f1.4 ..... 167.99  
50 f1.2 ..... 244.99  
85 f2 ..... 234.99  
105 f2.5 ..... 249.99  
135 f3.5 ..... 135.15  
200 f4 ..... 249.99  
55 f3.5 Micro ..... 189.99  
105 f4 Micro ..... 354.99  
43-86 f3.5 Zoom ..... 241.99  
80-200 f4.5 Zoom w/c ..... 569.99  
TC Tele Converter ..... 164.99

## CANON

AI f1.8 FD50C ..... 414.99  
AI f1.4 FD50C ..... 464.99  
NEW AI f1.8 FD50C ..... 230.99  
NEW AI f1.4 FD50C ..... 270.99  
AEI f1.8 FD50C ..... 259.99  
AEI f1.4 FD50C ..... 305.99  
AT f1.8 FD50C ..... 209.99  
Speedlite 155A ..... 49.95  
Powerwindow ..... 79.99  
Motor Drive MA ..... 144.99  
Battery Pack MA ..... 59.99  
Databack ..... 72.99  
24 f2.8 ..... 158.99  
28 f2.8 ..... 131.99  
28 f2 ..... 239.99  
135 f3.5 ..... 97.99  
200 f4 ..... 154.99  
135 f2.5 ..... 154.99  
50 f3.5 Macro Tube w/extension ..... 161.99  
80-200 f4.2 ..... 267.99  
100-200 f5.6 L ..... 170.99

ALL CANON LENSES INCLUDE CASE  
CANON G-11-17 with Case & Caseoilite  
D Flash & Camera Strap ..... 122.99  
CANON A35F with built-in flash ..... 99.99  
CANON S14 SL Movie Camera  
w/PS 1900 Proj. .... 499.99

## VIVITAR SERIES I LENSES

35-85 f2.8 ..... 344.99  
24-48 f3.5 Z ..... 344.99  
70-210 f3.5 Mac ..... 339.99  
\$30 Vivitar Cash Rebate on Series I Lenses  
90-180 f4.5 Flat Field ..... 259.00  
90-12.5 w/Macro Adapter ..... 139.00

## FIXED MOUNT LENSES

24 f2 ..... 158.99  
24 f2.8 ..... 149.99  
28 f2.8 ..... 99.99  
28 f2 ..... 109.99  
135 f2.8 close focus ..... 179.99  
70-150 f3.8 close focus ..... 179.99  
2X MATCHED MULTIPLIER ..... 49.99  
75-205 f3.8 close focus ..... 197.99  
80-200 "ONE TOUCH" Zoom ..... 169.99

## VIVITAR FLASHES

200 ..... 18.95  
285 Zoom Flash ..... 88.99  
215 ..... 24.95  
252 w/AC Cord ..... 34.99  
265 Zoom ..... 38.99  
273 Thyristor ..... 52.99  
283 ..... 73.99  
365 ..... 104.99

## VIVITAR POCKETS

700 Kit ..... 33.99  
702 Kit ..... 46.99  
703 Kit ..... 45.95  
742XL Rangefinder ..... 75.99

## CHINON MOVIE CAMERAS

\*40 SMXL ..... 324.99  
\*60 SMXL ..... 346.99  
\*60 SMXL Pacific ..... 411.99  
\*60 AFXL Auto Focus ..... 524.99  
12 SMXL Pacific ..... 729.99  
200 AFXL Pacific ..... 189.99  
607 XL ..... 189.99  
\*BONUS! Free Boom Mike, \$57.00 VALUE, With Purchase of Camera, instead of hand held mike!

## CHINON PROJECTORS

6100 ..... 179.99  
7000 MV ..... 209.99  
7500 ..... 250.99  
7800 ..... 259.99  
9000 ..... 249.99  
9500 ..... 360.99  
NEW D5300 Projector "T.V. Style" Daylight Screen ..... 348.99

# quick notes

New items worth a look.

**Flash does the one-step:** Polaroid has produced a pair of electronic flash units that brackets its entire SX-70 type camera line. The Q-Light (\$29.95) clips onto the top of the OneStep camera and runs on four AA batteries for about 60 flashes at 8-10 sec. recycling. Then there's the Polaroid Flash, (\$49.95) complete with bracket for attaching to the Sonar One-Step cameras (both the SX-70 and Pronto! versions). Its four AAAs provide about 100 flashes. Camera circuitry prevents firing until the unit is fully recycled. At dealers.

**Be cool, hot and level:** Photo-Therm's (110 Sewell Ave., Trenton, NJ 08610) 7ZR Controller can't change the weather to suit your purposes but it can keep your darkroom solutions at desired levels. In



its cooling mode it can control solution flow through a coil immersed in a tank, etc. within .10° F over a 68-110° F range. Handles any type load—relay, solenoid, motor (up to 1/2 HP) or heater (up to 1000 w). With stainless steel sensor, \$109.

**Focus and collapse:** No, you don't have to collapse, your EWA Focus Grip will do it for you. For \$14.95 you get a kit containing a metal band, two different size grips and a screw driver. Obviously you use the latter to attach the band around your lens focusing ring and slip in the desired length grip. When you don't want the bar-like grip to stick out, just flip it back down where it comes to rest along the lens barrel. At dealers or from Pioneer & Co. (900 Haddon Ave., Collingswood, NJ 08108).

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## CANON

F1(N)w/1.8 ..... 445.00  
AE-1 w/1.8 ..... 263.95  
AT-1 w/1.8 ..... 213.00  
AV-1 w/1.8 ..... 234.50  
For 1.4 Add ..... 40.00  
FD 28mm f2.8 ..... 132.50  
135mm f3.5 ..... 98.00  
200mm f4 ..... 147.50  
24mm f2.8 ..... 154.00  
135mm f2.5 ..... 156.00  
100-200mm Zoom ..... 164.50  
35-70mm Zoom ..... 410.95  
28-50mm Zoom ..... 407.00  
80-200mm Zoom ..... 368.00

## MINOLTA

SRT 201 w/1.7 ..... 220.00  
XG7 Body ..... 195.00  
XG7 w/1.7 ..... 269.00  
XD 11 Body ..... 299.00  
XD 11 w/1.7 ..... 369.00  
For 1.4 Add ..... 40.00  
Winder G or D ..... 75.00  
200X Flash ..... 45.00  
Hi-Matic T511 ..... 102.00  
Hi-Matic SD ..... 99.00  
Hi-Matic S ..... 82.00

## ROX-X MD LENSES

35mm f2.8 ..... 76.00  
24mm f2.8 ..... 135.95  
28mm f2.8 ..... 109.50  
50mm f3.5 Macro ..... 147.95  
135mm f3.5 ..... 76.50  
135mm f2.8 ..... 104.50  
200 f4 ..... 119.00  
75-200mm f4.5 ..... 289.00

## MOVIE EQUIP.

XL 225 ..... 167.00  
XL 440 ..... 199.00  
XL 660 ..... 219.50  
6000 Proj. .... 239.00

## OLYMPUS

OM1 (N) Body ..... 189.00  
OM1 (N) w/1.8 ..... 249.00  
OM2 Body ..... 285.00  
OM2 w/1.8 ..... 331.50  
For 1.4 Add ..... 38.00  
For Black Add ..... 16.00  
OM-10 w/1.8 ..... 220.00  
310 Flash ..... 98.00  
Zuiko 70-150 f4.2 ..... 209.00  
Winder ..... 93.00  
35 RC ..... 93.00  
35 RD ..... 112.00

## KONICA

TC w/1.7 ..... 195.00  
T4 w/1.7 ..... 245.00  
For 1.4 Add ..... 43.00  
KMA 594 ..... 49.00  
Sold w/Winder ..... 49.00  
C-35 AF ..... 162.00

## PENTAX

ME Body ..... 169.00  
MX Body ..... 175.00  
ME w/1.7 ..... 227.50  
MX w/1.7 ..... 247.00  
K2 w/1.7 ..... 279.00  
For 1.4 Add ..... 50.00  
K2 DMD Body ..... 339.00  
Winder MX or ME ..... 85.00  
K1000w/50mm f2 ..... 158.00

## PENTAX M LENSES

28mm f3.5 ..... 89.00  
28mm f2.8 ..... 135.00  
135mm f3.5 ..... 85.00  
135mm f2.5 ..... 134.00  
80-200mm f4.5 ..... 239.00  
200mm f4 ..... 119.00  
28-50mm Zoom ..... 185.00

## YASHICA

FR Chromew/1.9 ..... 189.95  
FR11 Chromew/1.9 ..... 189.95  
FR1 Black w/1.9 ..... 239.00  
For 1.7 Add ..... 16.50  
For 1.4 Add ..... 42.00  
FL Winder ..... 64.95  
FX2 Chromew/1.9 ..... 154.95  
Yus135mm f2.8 ..... 59.50  
Yus28mm f2.8 ..... 59.50  
Yus75-150 Zoom ..... 117.95  
Contax RTS 1.4 ..... 509.95

## NIKON

FM Body ..... 219.00  
FE Body ..... 319.00  
F2A Body ..... 479.00  
EM w/1.8 ..... 239.00  
F2AS Body ..... 589.00  
EL2 Body ..... 299.00  
50mm f2.8 A1 ..... 79.95  
80mm f1.8 A1 ..... 93.00  
50mm f1.4 A1 ..... 169.00  
50mm f1.2 A1 ..... 249.00

## A1 LENSES

24mm 2.8 ..... 228.00  
55mm Macro ..... 187.00  
85mm f2 ..... 224.00  
105mm f2.5 ..... 235.00  
200mm f4 ..... 244.00  
43-86mm A1 ..... 235.00  
80-200mm A1 ..... 538.00

## ROLLEI

35S 40mm f2.8 ..... 138.00  
35T 40mm f3.5 ..... 108.00

## FLASHES

## VIVITAR

252 Flash ..... 33.50  
265 Flash ..... 39.95  
273 Flash ..... 52.95  
283 Flash ..... 72.95  
285 Flash ..... 87.95

## SUNPAK

322 ..... 64.95  
411 NEW ER ..... 72.00  
511 ..... 89.00  
522 ..... 126.00  
611 ..... 179.00  
611 Comp. Outfit ..... 214.00

## METZ

45 CT1 ..... 149.00  
402 Comp. Outfit ..... 219.00  
40 CT1 ..... 69.50

## FILM

Prints—Kodak Proc.  
C135-24 ..... 7.99  
CG135-24 ..... 8.25  
C135-36 ..... 10.99  
CG135-36 ..... 12.25

## SLIDES

W/Kodak Process  
KM KR 135-20P ..... 3.69  
KM KR 135-36P ..... 5.45  
ER 135-36 ..... 6.29  
ED 135-36 ..... 6.89  
EL 135-36 ..... 7.39  
KMA 464 ..... 4.75  
ELA 464 ..... 5.89  
KMA 594 ..... 6.75  
ELA 594 ..... 7.49  
AGFA 64 135-36 ..... 4.75  
AGFA 100 135-36 ..... 5.39  
Fuji RD100 135-36 ..... 4.89

## KODAK SLIDE PROJ.

750 H ..... 137.50  
760 H ..... 159.50  
850 H ..... 174.00  
860 H ..... 222.00  
(Tray Extra)

## BELL & HOWELL

System 2 Slide Proj.  
RF 60 ..... 114.00  
AF 70 ..... 133.00  
AF 70 Zoom ..... 149.00

## VIVITAR

## LENSES

28mm f2 ..... 109.50  
28mm f2.8 ..... 99.00  
135mm f2.8 ..... 74.50  
135mm f2.8 C.F. .... 79.50  
70-150mm f3.8 C.F. .... 178.00  
75-205mm f3.8 C.F. .... 197.50  
S1 70-210mm f3.5 ..... 346.50  
S1 24-48mm f3.8 ..... 345.99  
S1 28mm f1.9 ..... 179.95  
S1 35-85mm f2.8 346.50  
Postage and Handling not included



**FOR TODAY'S PHOTOGRAPHER AT YESTERDAY'S PRICES**

| CAMERAS                         |                   | FD SSC Lenses |                       | FLASH & ACCESSORIES |                          | Darkroom Equipment |                                 | MAMIYA                      |               | VIVITAR                       |  |
|---------------------------------|-------------------|---------------|-----------------------|---------------------|--------------------------|--------------------|---------------------------------|-----------------------------|---------------|-------------------------------|--|
| C<br>A<br>N<br>O<br>N           | New A-1           | Call or Write | 17/4.....251.95       | 100/2.8 132.95      | Auto AB-46 Flash         | 43.95              | B<br>E<br>S<br>E<br>L<br>E<br>R | PRO                         |               | Series 1 VMC Lenses           |  |
|                                 | AE-1 Body         | 198.95        | 20/2.8.....189.95     | 135/3.5 96.95       | Auto AB-56 Flash         | 59.95              |                                 | M645 Body                   | 313.95        | 28/1.9 VMC                    |  |
|                                 | W/1.8 264.95      | W/1.4 107.95  | 24/2.8.....154.00     | 135/5.5 155.95      | Speedlite 199 A          | 92.50              |                                 | M645 1000S                  | 394.95        | 90/2.5 w/1.1 Macro            |  |
|                                 | AV-1 Body         | 385.95        | 28/2.....234.95       | 200/4.....144.95    | Speedlite 155A           | 49.95              |                                 | FREE Alum. Case w/Purch.    |               | Adpt.                         |  |
|                                 | AV-1 w/1.8        | 233.95        | 28/2.8 132.95         | 200/2.8 291.95      | Speedlite 133D           | 57.95              |                                 | New AE Finder               | 295.00        | 135/2.3 VMC                   |  |
|                                 | AV-1 w/1.4        | 274.95        | 35/3.5.....74.95      | 300/5.6 244.95      | AT-1 Case                | 15.95              |                                 | Waist Level Finder          | 54.95         | 24/48/3.8 Zoom                |  |
|                                 | AT-1 Body         | 157.95        | 35/2.....176.95       | 400/4.5 609.95      | AE-1 Winder              | 79.95              |                                 | Prism Finder                | 116.95        | 35-85/2.8 Zoom                |  |
|                                 | W/1.8 224.95      | W/1.4 265.95  | 85/1.8.....409.95     |                     | Winder F for F1          | 179.95             |                                 | PD Prism                    | 242.95        | 70-210/3.5 Macro              |  |
|                                 | F-TN Body         | 382.95        | 35-70/2.8.....155.95  |                     | MF Motor Drive           | 399.95             |                                 | 80/2.8 145.95               | 80/1.9 225.95 | Cash Rebate.....              |  |
|                                 | W/1.8 448.95      | W/1.4 489.95  | 50/3.5 Macro          | 158.95              | Booster T Finder         | 184.95             |                                 | 110/2.8                     | 219.95        | 90-180/4.5 VMC                |  |
| M<br>I<br>N<br>O<br>L<br>T<br>A | G III 17 W/Case   | 101.95        | 100/4 Macro W/25 Tube | 267.95              | FL Bellows               | 82.95              | O<br>M<br>E<br>G<br>A           | 150/4                       | 299.95        | 600 Cat. II                   |  |
|                                 | Canonet 28 w/Case | 87.95         | 100-200 5.6 Zoom      | 163.95              | Speed Finder             | 126.95             |                                 | 120 or 220 Insert           | 32.00         | 800/11                        |  |
|                                 | 110 ED 20 w/Flash | 112.95        | 80-200/4.5 Zoom       | 364.95              | 2X Type A Extender       | 127.50             |                                 | Deluxe Grip                 | 95.00         | FIXED MT LENSES COMPACT       |  |
|                                 | A35 F w/Flash     | 99.50         |                       |                     |                          |                    |                                 | New Motor Drive             | Call or Write | 24/2.....159.95               |  |
|                                 |                   |               | Rokkor X MD Lenses    |                     | Auto 25 Flash            | 23.50              |                                 | RB77 Pro's Body w/ Finder   | 16.95         | 24/2.8 137.95                 |  |
|                                 |                   |               | 20/2.8.....232.95     | 100/2.5 132.50      | Auto 128 Flash           | 33.95              |                                 | GRB77 Pro's Body w/ Finder  | 39.95         | 28/2.....109.95               |  |
|                                 |                   |               | 24/2.8.....138.95     | 135/3.5 78.95       | Auto 132 Flash           | 39.95              |                                 | FREE Polaroid Back w/Purch. |               | 28/2.8.....95.00              |  |
|                                 |                   |               | 28/2.....109.95       | 135/2.8 104.95      | Auto 280 Bounce Fl.      | 64.95              |                                 | CD5 Finder                  | 32.95         | 55/2.8 Macro                  |  |
|                                 |                   |               | 28/2.....232.95       | 200/4.....119.95    | Auto Electro 200X FI     | 47.95              |                                 | 50/4.5 C                    | 53.95         | 135/2.8 Close Focus           |  |
|                                 |                   |               | 35/2.8.....76.95      | 300/5.6 196.95      | Minolta 450 Flash Outfit | 175.00             |                                 | 127/3.8 C                   | 359.95        | 400/5.6.....214.95            |  |
|                                 |                   |               | 85/1.7 163.95         | 500/8 299.95        | Case for SR-T            | 14.95              |                                 | 65/4.5 C                    | 479.95        | 90/2.8 Macro                  |  |
| K<br>O<br>N<br>I<br>C<br>A      |                   |               | 50/3.5 Macro          | 147.95              | XD-11 or XG-7 Case       | 19.95              | B<br>O<br>G<br>E<br>N           | 140/4.5 C Macro             | 466.95        | 35-105/3.5 Macro Zm           |  |
|                                 |                   |               | 24-50/4 Zoom          | 337.50              | Professional Toe Bag     | 9.95               |                                 | 160/4.5 C Macro             | 466.95        | 70-150/3.8 Macro Zm           |  |
|                                 |                   |               | 35-70/3.5 Zoom        | 234.95              | Auto Winder D            | 77.95              |                                 | 90/3.8 C                    | 349.95        | 2X Matched Multiplier         |  |
|                                 |                   |               | 75-200/4.5 Zoom       | 284.95              | Auto Winder G            | 77.50              |                                 | 90/3.8 C                    | 349.95        | 75-200/3.8 Macro Zoom         |  |
|                                 |                   |               | 50-135/5 Zoom         | 234.95              | Auto Bellows Outfit      | 169.95             |                                 | Pistol Grip Model II        | 37.95         | 100-300/5.6 Macro Zm          |  |
|                                 |                   |               |                       |                     |                          |                    |                                 | CS Mag. Hood                | 179.50        | 80-200/4.5 One Touch          |  |
|                                 |                   |               | Hi-Matic Kits         |                     | Minolta Meters           |                    |                                 | CS Prism Finder             | 212.95        | 100-200/4 Close               |  |
|                                 |                   |               | 75 II                 | 109.95              | Autometer II             | 89.95              |                                 | CS Prism Finder             | 319.95        | Focusing                      |  |
|                                 |                   |               | Hi-Matic F            | 87.95               | Auto Spot II             | 346.95             |                                 |                             |               | 2X Matched Multipl.           |  |
|                                 |                   |               | Hi-Matic G            | 69.50               | Flash Meter II           | 257.95             |                                 |                             |               | For Above                     |  |
| K<br>O<br>N<br>I<br>C<br>A      |                   |               | Hi-Matic SD           | 99.95               | Color Meter              | 474.95             | A<br>S<br>C<br>O<br>R           | QC-4 Systems                | Call or Write | TX COMPACT LENSES             |  |
|                                 |                   |               | Hi-Matic S            | 82.95               | Auto Spot Digital II     | 504.95             |                                 | 1600 II                     | 197.95        | 24/2.8.....121.95             |  |
|                                 |                   |               |                       |                     |                          |                    |                                 | BOWENS MONOLITE             |               | 28/2.8.....85.00              |  |
|                                 |                   |               |                       |                     |                          |                    |                                 | 200B                        | 193.50        | 35/2.8.....59.50              |  |
|                                 |                   |               |                       |                     |                          |                    |                                 | Monolite                    | 22.50         | 135/2.8.....67.95             |  |
|                                 |                   |               |                       |                     |                          |                    |                                 | Flood or Key Ref.           | 19.95         | 35-105/3.5 Close Focus Zm     |  |
|                                 |                   |               |                       |                     |                          |                    |                                 | Locations Kit               | Call or Write | New 70-150/3.8 Close Focus Zm |  |
|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | 90-230/4.5 Close Focus Zm     |  |
|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | 100-300/5.6 Close Focus Zm    |  |
|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               |                               |  |
| K<br>O<br>N<br>I<br>C<br>A      |                   |               |                       |                     |                          |                    | B<br>O<br>G<br>E<br>N           |                             |               | VIVITAR METERS                |  |
|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | 260LX.....134.95              |  |
|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | 160LX.....104.95              |  |
|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | ELECTRONIC FLASH              |  |
|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | 200.....17.50                 |  |
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|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | 265 Zoom                      |  |
|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | New w/.....285 Zoom           |  |
|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | Pistol Grip                   |  |
| O<br>M<br>P<br>T<br>A<br>C<br>S |                   |               |                       |                     |                          |                    | B<br>O<br>G<br>E<br>N           |                             |               | 35mm Bracket                  |  |
|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | Cable Release                 |  |
|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | Charger 15                    |  |
|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | NC-3 Battery                  |  |
|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | VP-1                          |  |
|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | SB4 (Ac-Cord)                 |  |
|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | Filter Adpt.                  |  |
|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | Variable Angle Lens           |  |
|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | Bounce Diffuser               |  |
|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | C-1 Pouch                     |  |
| P<br>E<br>N<br>T<br>A<br>X      |                   |               |                       |                     |                          |                    | B<br>O<br>G<br>E<br>N           |                             |               | Pocket Gift Camera            |  |
|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | 600.....26.50                 |  |
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|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | 24/2.5 129.95                 |  |
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|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | 105/2.5 97.50                 |  |
|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | 35-80/2.8 Macro 2M            |  |
|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | 70-150/3.8 Macro Zm           |  |
| Y<br>A<br>S<br>H<br>I<br>C<br>A |                   |               |                       |                     |                          |                    | B<br>O<br>G<br>E<br>N           |                             |               | 85-210/4.5 Macro Zm           |  |
|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | 80-250/3.8 Macro Zm           |  |
|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | 70-210/3.5 Macro Zm           |  |
|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | 500/8 Cat. Macro              |  |
|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | KODAK CAROUSEL PROJECTORS     |  |
|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | 800H.....89.95                |  |
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|                                 |                   |               |                       |                     |                          |                    |                                 |                             |               | 860H Custom                   |  |
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## THE CAMERA COLLECTOR

Where does this leave us? Well, considering the variety of Contarex models, their prestigious maker, and their extremely low production figures it leaves us with some eminently usable collector's items with a superb (and expensive and difficult to find) line of lenses to fit them. In a way it's too bad that these beautifully crafted, somewhat ungainly looking "Panzer tanks" of SLR-dom represent Zeiss's final attempt to compete head to head with Japan's best. They may not be as usable or up-to-date as today's Nikons and Canons but, if treated with respect and reasonably care, they may very well click and rasp their way into the 21st century.

Profuse thanks to Ken Hansen of Ken Hansen Photographic, 19 W. 34th St., New York, N.Y. for lending us his incredible collection of Contarexes (which are all for sale, by the way) and special thanks to Erwin Stoerle of Z-V Service Corp., 333 W. Merrick Rd., Valley Stream, N.Y. 11580 who told me more about Contarexes than any single person has a right to know. Any errors appearing herein are mine, I assure you, not his, and anyone wanting a Zeiss or Voigtlander camera of any vintage properly repaired should contact Z-V.—THE END

**OOPS!** Olympus Quick-Auto 310 flash is still with us. Contrary to our April "What's What" report on the OM-1N and OM-2N, Olympus's powerful and versatile 310 will continue in the line. OM-2 users can continue to revel in its dedicated, through-the-lens exposure automation. OM-2N users will still need the smaller T-20 for through-the-lens flash metering. The 310 will function, of course, in normal automatic mode with its built-in or auxiliary sensors on any hot shoe equipped camera. The T-20 may eventually be joined by a bigger brother, perhaps dubbed T-34.

## CUT AND PASTE

print and also permits pieces to be easily unglued and rearranged if necessary. The excess cement can be removed with a rubber-cement pick-up. Do not use white glue, paste or mucilage. White glue will sometimes cause art prints to buckle, and paste and mucilage do not form a strong enough bond. Also avoid mounting tissue, since it is tedious and is not precise.

Mount the finished collage on firm backing to protect it from damage caused by bending. Use rubber cement to mount on an illustration board, or white glue if you are mounting on wood. Frame your completed collage behind glass to protect the photo surfaces and all the exposed edges.—THE END

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| 24mm F2.8           | 244.95 |
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| 28mm F2.8           | 270.00 |
| 28mm F3.5           | 202.50 |
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| 50mm F1.8           | 97.50  |
| 50mm F1.4           | 174.50 |
| 50mm F1.2           | 259.00 |
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| 300 F4.5            | 403.00 |
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| SB-E Thinstor F1 | 44.95  |
| EM Case          | 15.95  |

### NIKON ACCESSORIES

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| 35mm F3.5            | 85.95  |
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| w/F1.7                   | 249.95 |
| XG-7 Body                | 207.50 |
| w/F1.7                   | 279.95 |
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| SRT 200 w/F2 & Sunpak 90 | 212.00 |
| Hinetic S Kit w/F1 & Cs. | 121.95 |
| Hinetic F Kit            | 97.50  |
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| AutoPak 470 w/Flash      | 76.95  |
| AutoPak 460T w/Flash     | 66.50  |
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| 28mm F2.8        | 114.95 |
| 35mm F1.8        | 169.95 |
| 35mm F2.8        | 81.50  |
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| 100mm F2.5       | 142.50 |
| 135mm F2.8       | 109.95 |
| 135mm F3.5       | 80.50  |
| 200mm F4         | 124.95 |
| 50mm F3.5 Macro  | 161.50 |
| 100mm F3.5 Macro | 284.00 |
| 24-50mm F4       | 364.95 |
| 35-70mm F3.5     | 244.95 |
| 50-135mm F3.5    | 244.95 |
| 75-200mm F4.5    | 303.00 |

### CELTIC MD LENSES

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| 135mm F2.8     | 79.95  |
| 200mm F4       | 86.50  |
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| Accessory Shoe 2, 3, 4 | 8.95   |
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### CANON



|                     |        |
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| 28mm F2                      | 249.95 |
| 35mm F3.5                    | 79.00  |
| 35mm F2                      | 189.95 |
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| 85mm F1.8                    | 167.50 |
| 100mm F4 Macro w/Ext. tube   | 286.50 |
| 135mm F3.5                   | 103.50 |
| 135mm F2.5                   | 167.50 |
| 200mm F4                     | 159.95 |
| 200mm F2.8                   | 312.50 |
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Autobells I, Foc. Rail, Slide Cop., Macro Stand 158.50  
Autobellows I 63.50  
Bellows III 34.50  
Focusing Rail 34.50  
Slide Copier 34.50  
Macro Stand 12.50  
Connector 7.95  
Angle Finder V 34.50  
Magnifier V 15.95  
MC Auto Ext. Tube Set 56.50

## MINOLTA AUTO ELECTRO FLASHES

450 183.50 280 68.50  
25 23.50 20 13.50  
28 34.50 32 42.50

## MINOLTA XL-401 Super 8 Camera

178.50  
XL 601 198.50  
Auto Pak D12 Outfit 579.50

## MINOLTA SOUND CAMERAS

XL 660 Sound 227.50  
XL 440 Sound 204.50  
XL 225 Sound 167.50  
Boom Mike w/c 28.50  
Zoom Mike w/c 44.50  
FM Wireless Kit w/c 47.50  
Minolta 6000 Sound Proj. 239.50

## Minolta

All With Manufacturer's 2 Yr. Minolta M Tag USA Warranty.

## MINOLTA CAMERAS

BRAND NEW Minolta XG-7  
w/50 1.7 Rokkor X 253.50  
w/50 1.4 Rokkor X 298.50  
XG-7 Body Only 199.50  
Auto Winder G or D 79.50  
Auto Flash 200X 49.50  
NEW: MINOLTA XD-5  
w/45 12.0 MD 297.50  
w/50 1.7 MD 314.50  
XD-5 Body 239.50

## MINOLTA SRT's

200 w/50 12.0 199.50  
201 w/50 11.7 214.50  
201 w/50 11.4 248.50  
201 body 148.50  
SRT CASE 17.50

## MINOLTA ROKKOR-X LENSES

7.5/4 439.50 17/4 274.50  
16/2.8 239.50 20/2.8 239.50  
24/2.8 VFC 289.50  
24/2.8 138.50 28/2.8 109.50  
28/2.0 239.50 35/2.8 78.50  
35/1.8 129.50 100/2.5 136.50  
85/1.7 169.50 135/3.5 78.50  
135/2.8 104.50 200/4.0 119.50  
300/5.6 203.50  
50/3.5 macro 154.50  
100/3.5 macro 269.50  
500/8 Reflex 99.99  
75-200 MD 288.50  
100/4.0 bellows lens 68.50  
100-500/8 574.50

## MINOLTA 110 ZMSLR 152.50

Case for 110 Zoom 9.50

## MINOLTA CELTIC LENSES

28/2.8 79.50 35/2.8 59.50  
135/2.8 79.50 135/3.5 59.50  
100/200 5.6 Zoom 133.95  
200/4 88.50  
Hi-Matic F Kit 89.50  
Hi-Matic E Kit 118.50  
Hi-Matic 752 Kit 114.50  
Minolta Pocket 40 w/Flash 69.50  
450E 58.75 430E 48.50

## MINOLTA BINOCULARS

6x20 54.75 8x20 59.50  
10x20 69.50  
Pocket 75.50  
8x30 87.50  
MINOLTA METERS 524.50  
Auto Spot II 353.50  
Flash Meter II 268.50  
Color Meter II 493.50

## MINOLTA AUTO BELLows OUTFIT:

Autobells I, Foc. Rail, Slide Cop., Macro Stand 158.50  
Autobellows I 63.50  
Bellows III 34.50  
Focusing Rail 34.50  
Slide Copier 34.50  
Macro Stand 12.50  
Connector 7.95  
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XL 601 198.50  
Auto Pak D12 Outfit 579.50

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XL 660 Sound 227.50  
XL 440 Sound 204.50  
XL 225 Sound 167.50  
Boom Mike w/c 28.50  
Zoom Mike w/c 44.50  
FM Wireless Kit w/c 47.50  
Minolta 6000 Sound Proj. 239.50

## Nikon

BRAND NEW! LATEST MODEL! NIKON FE BODY 319.50

## Nikon FM 228.50

Nikon FM w/50 12 307.50  
Nikon FM w/50 11.4 393.50  
MD 11 Motor Drive 179.50  
NEW! Nikon EM Call  
F2A Photomic Body 468.50  
F2AS Photomic Body 574.50  
Black body add 15.00  
Nikon MD3 Motor Dr. 258.50  
w/MD 2 Motor Drive 598.50  
Camera Back MF3 68.50  
Nikonos III 259.95  
Bellows Attach. PB-4 178.50  
Slide Copy PS-4 94.50  
Bellows Attach. PB-5 118.50  
Slide Copy PS-5 48.50

## AUTO NIKKOR LENSES

16/3.5 Fish eye 467.50  
18/1.4 478.50  
20/3.5 AI 307.50  
24/2.8 AI 228.50  
24/2.8 328.50  
28/2.8 AI 348.50  
28/2.8 AI 248.50  
28/3.5 AI 188.75  
35/1.4 AI 368.50  
35/1.2 AI 213.50  
35/2.8 AI 153.50  
35/2.8 PC 298.50  
50/2.0 AI 79.79  
50/1.8 99.99  
55/1.2 AI 249.50  
50/1.4 AI 164.50  
55/3.5 Macro w/PK 13 218.50  
85/2.0 AI 228.50  
105/2.5 AI 233.50  
105/4. Microv PN II 412.50  
135/2.8 AI 238.50  
135/2.0 AI 488.50  
135/3.5 AI 173.50  
180/2.8 AI 513.50  
300/4.5 AI 378.50  
200/1.4 AI 243.50  
28/4.5 4.5 Zoom AI 518.50  
35-70 Zoom AI 465.50  
50-300 Zoom 1185.00  
80-200 Zoom 4.5 AI 538.50  
43-85 F3.5 Zoom AI 237.50  
500/8 Reflex IC 448.50  
TC 200 2X Tele Converter 163.50  
Nikon FB8 119.50  
FB11A Case 188.50

## PENTAX M LENSES BAYONET

30/4M 258.50 85/2M 199.50  
24/2.8 159.95 28/3.5 96.50  
35/1.2 182.50  
35/2.8 119.50 25/2.8 148.50  
50 Macro M 138.75  
45/125 ZW 306.95  
NEW 35 50 Zoom 298.50  
100/4.0 Macro 178.50  
100/4.5 138.50  
120/2.8 149.50 150/3.5M 147.50  
135/1.3.5M 93.50  
135/1.3 129.50 200/1.4 178.50  
80-200 4.5M 247.50  
Adapter for Pentax Mount 9.50

## PENTAX 6x7 CAMERA

Body Only 329.50

## 6 x 7 SMCT LENSES

55/3.5 383.50 75/4.5 216.95  
90/4.5 151.50  
105/2.4 266.50  
135 Macro/4 268.15  
200/4 268.15  
200/4 268.15  
TTL Prism 232.50  
6 x 7 Pentaprism 137.50

## YASHICA

New FR II w/1.9 204.50  
FR II w/1.7 219.50  
FR I w/1.9 238.50  
FR I w/1.7 258.50  
FR I w/1.4 278.50  
FR I Blk. Body 198.50  
FR w/1.9 177.50  
FR w/1.7 197.50  
FR w/1.4 218.50  
FR w/1.9 69.50  
FR Databack 69.50  
ML 24/2.8 126.50  
ML 28/2.8 114.50  
ML 35/2.8 88.75  
ML 135/2.8 111.89  
ML 200/4 139.50  
YUS 70 150 114.50  
PSB 70 210/4 Zoom 224.50  
PSB 38 90 macro Zoom 229.75  
50 XL Macro Sound 255.50  
PB20 Snd. Proj. 218.00  
FX2 w/1.9 138.75  
MAT 124G w/CASE 144.50  
GSN 1.7 w/1.9 Case 94.50

## YASHICA

New FR II w/1.9 204.50  
FR II w/1.7 219.50  
FR I w/1.9 238.50  
FR I w/1.7 258.50  
FR I w/1.4 278.50  
FR I Blk. Body 198.50  
FR w/1.9 177.50  
FR w/1.7 197.50  
FR w/1.4 218.50  
FR w/1.9 69.50  
FR Databack 69.50  
ML 24/2.8 126.50  
ML 28/2.8 114.50  
ML 35/2.8 88.75  
ML 135/2.8 111.89  
ML 200/4 139.50  
YUS 70 150 114.50  
PSB 70 210/4 Zoom 224.50  
PSB 38 90 macro Zoom 229.75  
50 XL Macro Sound 255.50  
PB20 Snd. Proj. 218.00  
FX2 w/1.9 138.75  
MAT 124G w/CASE 144.50  
GSN 1.7 w/1.9 Case 94.50

## YASHICA

New FR II w



## MOVIE CAMERAS & PROJECTORS

### BELL & HOWELL

Perfect Movie Guarantee  
& Free Video Transfer

|                                   |        |
|-----------------------------------|--------|
| Newel Sound Star AF               | 368.50 |
| Sound Star 4                      | 258.50 |
| Sound Star 4                      | 189.50 |
| Tele-Zoom Macro                   | 36.50  |
| 1227 XL (6.1 Macro)               | 259.75 |
| DCI Twin Track 10W Arm            | 398.50 |
| DCI 243.50 SoundStar 196.50       |        |
| Free Superman Movie w/ Snd. Proj. |        |
| 17442 Sound Proj.                 | 219.50 |
| 2144F 164.50 2123                 | 128.50 |
| Micro Star 2 Compact              | 128.50 |
| 14402 MX 43                       | 126.50 |
| 14642 QX 80                       | 152.50 |

### Slide Projectors

|              |        |
|--------------|--------|
| CP 40        | 78.50  |
| RC 55        | 88.50  |
| RF 60        | 118.50 |
| AF 70        | 133.50 |
| New AF80     | 148.50 |
| W/Zoom Add   | 15.00  |
| Cube Library | 8.95   |

FREE 3 Special Edition Libraries  
w/ purchase of proj.

|                          |        |
|--------------------------|--------|
| Canon 814 XL             | 313.50 |
| Canon A2 1014 Elec w/7.5 |        |
| 70/1.4 lens & remote     |        |
| switch 60                | 488.50 |
| 514 XL (3.7mm/1.4)       | 189.50 |
| 510 XL (3.7mm/1.0)       | 139.50 |

### 312 XL SOUND

|                    |        |
|--------------------|--------|
| 1.1/1.2 Canon 9.5  | 198.50 |
| 47.5 zoom lens     |        |
| 514XL SOUND        | 273.50 |
| Boom Mic           | 44.50  |
| Canon PS1000 Sound | 225.00 |

## Sankyo



|                        |        |
|------------------------|--------|
| ES44 XL                | 152.50 |
| ES58 XL                | 88.50  |
| DLX 1000H              | 99.92  |
| DLX 2000 H Proj        | 123.50 |
| NEW XL 320 Supertronic | 238.50 |
| XL 420 Supertronic     | 288.50 |
| NEW XL 620 Supertronic | 374.50 |
| XL 400 S               | 273.75 |
| XL 600 S               | 273.75 |
| XL 61 300 S            | 386.50 |
| XL 800 S               | 244.44 |
| S 500 Sound Proj MV    | 214.50 |
| S 700                  | 273.50 |
| S 800 II 4             | 398.50 |
| S 800 II 0             | 448.50 |
| Boom Mike              | 47.50  |
| 9 VDC B&H Pac          | 12.95  |
| Viewer                 | 17.50  |

## ELMO SOUND

|                   |        |
|-------------------|--------|
| 1012 S-XL         | 548.50 |
| New 612S-XL       | 438.50 |
| 350 SL W/Boom Mic | 248.50 |
| 311 Low Light     | 158.75 |
| K 1000 SM Proj    | 131.25 |
| ST 600 M 2 Track  | 234.50 |
| ST 1200 M 2       | 418.50 |
| ST 1200 S         | 798.50 |
| ST 1200 S         | 98.50  |
| ST 1200 S         | 194.50 |
| Goku Motor Editor | 69.50  |
| Elmo 3000 AF      | 528.50 |

## EUMIG MOVIE

|                  |        |
|------------------|--------|
| Mark 5 8020 Proj | 218.00 |
| Mark 6100        | 137.50 |
| Viewer           | 9.00   |
| 822 Synomatic    | 379.50 |
| 823 Synomatic    | 438.50 |
| 91045            | 198.50 |
| 910              | 289.50 |
| RS3000           | 349.50 |

## CHINON SOUND CAMERAS

|                    |        |
|--------------------|--------|
| 806 SM             | 264.50 |
| 806 SM             | 583.50 |
| 60 SM              | 428.50 |
| 80 SM              | 448.50 |
| 807 S XL           | 248.75 |
| 807 XL             | 198.50 |
| 7500 Sound Proj    | 248.50 |
| 7800 Twin Track    | 267.50 |
| 9000 Opto Magnetic | 239.50 |
| 9500 Twin Track    | 386.50 |
| Chinon Boom Mike   | 34.50  |

## KODAK CAROUSEL

|                      |        |
|----------------------|--------|
| 600H                 | 92.50  |
| 650H                 | 117.25 |
| 750H                 | 139.50 |
| 760H                 | 159.50 |
| 850H                 | 202.50 |
| 860H                 | 221.50 |
| Zoom add             | 22.25  |
| Stack Loader         | 15.20  |
| Stack Loader Outfit  | 21.50  |
| Slide Clip Set       | 13.25  |
| Projector Case       | 11.95  |
| Carousal Slide Trays |        |
| (80)                 | 3.05   |
| ten (80)             | 29.50  |
| (140)                | 4.85   |
| ten (140)            | 46.50  |

## Vivitar

### CAMERAS

|                           |        |
|---------------------------|--------|
| New 35 EM                 | 106.50 |
| Model 600                 | 32.50  |
| New 603 Tele              | 39.50  |
| Model 700                 | 36.50  |
| 742 XL                    | 99.95  |
| 35 EF w/ built-in flash   | 79.50  |
| 35 L5 w/ electronic flash | 88.50  |
| KC 3 w/ 2.1               | 163.50 |
| KC 3 w/ 1.7               | 179.95 |
| KC-A Control              | 23.50  |

### VIVITAR PRIME LENSES

Auto & Meter Coupled for all mounts.

|                |        |
|----------------|--------|
| 17/13.5        | 189.50 |
| 24/12 Compact  | 164.50 |
| 28/2.0 Compact | 112.50 |
| 24/2.8         | 153.50 |
| 35/2.8         | 78.50  |
| 50/1.8         | 139.50 |
| 50/1.8         | 223.50 |
| 135/2.8        | 68.50  |
| 135/2.8 CF     | 82.50  |
| 55/2.8 Macro   | 143.50 |
| 70/1.8         | 179.50 |

### Matched Multiplier

|                         |        |
|-------------------------|--------|
| 75/205 Macro            | 198.50 |
| New 80/300 One Touch    | 173.50 |
| 75/260/4.5 for OM Pent. | 147.50 |
| 35/105/1.8              | 268.50 |
| 100/300/1.8             | 222.50 |
| 80/2.8 Macro            | 99.50  |

### VIVITAR SPECIALS

|                    |        |
|--------------------|--------|
| 70/150 CF Nikon AI | 139.50 |
| 75/205 CF Nikon AI | 169.50 |
| 135/2.8 Minolta    | 50.00  |

### VIVITAR AUTO-TX LENSES

available for all mounts

|                       |        |
|-----------------------|--------|
| 24/2.8                | 123.50 |
| 28/2.8                | 88.50  |
| 35/2.8                | 71.50  |
| 50/1.8                | 104.50 |
| 50/1.8                | 95.50  |
| 80/1.8                | 172.50 |
| 35/105                | 263.75 |
| New 70/1.8            | 169.50 |
| 80/230/4.5 CF         | 186.95 |
| 100/300/1.8 CF        | 212.50 |
| TX lens mount adapter | 19.95  |

### Vivitar Series 1 Lenses

|                   |                   |
|-------------------|-------------------|
| 35/85             | 70/210mm          |
| 72.8              | 13.5              |
| Variable Focusing | Automatic         |
| lens              | Zoom Lens         |
| 353.75            | w/ Macro Focusing |

|                   |        |
|-------------------|--------|
| 90/2.5 Macro 1-1X | 129.50 |
| 28mm/1.9          | 158.50 |
| 27-48 Zoom        | 353.75 |
| 90/180 1.4        | 258.50 |
| 800 Catadioptric  | 412.50 |
| 800 Catadioptric  | 449.50 |

### VIVITAR CONVERTERS

|                   |       |
|-------------------|-------|
| All Cameras as 2X | 31.50 |
| 3X                | 37.95 |

## Rollei

### SPECIAL!!!

|             |        |
|-------------|--------|
| 35's        | 139.50 |
| ROLLIE 4.95 |        |

### CASE 4.95

|                       |        |
|-----------------------|--------|
| Black body            | 114.50 |
| 35 LED                | 79.50  |
| AI 10                 | 144.50 |
| SL 35MM w/ 1.8        | 169.50 |
| SL 35MM w/ 1.8        | 126.75 |
| CASE                  | 14.50  |
| NEW/SL 35 w/ 1.8      | 278.50 |
| SL 35 w/ 1.4          | 317.50 |
| All Rollies as Lenses | CALL   |
| XF 35 w/ 1.8          | 74.50  |

### EXPOSURE METERS

|                        |        |
|------------------------|--------|
| Gossen pilot II        | 28.95  |
| Gossen Spot II         | 22.50  |
| Gossen Sixticolor w/ 6 | 103.50 |
| Luna Pro               | 89.95  |
| New Luna Pro SBC       | 148.50 |
| Spot Attachment        | 32.50  |
| Enlight Attachment     | 22.95  |
| Microscope Attach      | 22.95  |
| Super Pilot SBC        | 68.75  |
| Gossen N100            | 42.95  |
| Mark II Flashmeter     | 248.50 |
| Vivitar = 24           | 22.95  |
| = 35                   | 19.95  |
| = 45                   | 29.95  |
| Minolta Auto Pro       | 99.95  |
| Pentax Spot V          | 188.50 |
| Pentax Digital         | 276.50 |
| New Soligor 1 Spot II  |        |
| w/ Soligor Photo Diode | 134.50 |
| EPOI Analite II        | 23.50  |

### Sekonic Exposure Meters

|                 |        |
|-----------------|--------|
| L-248 Multi Lum | 37.50  |
| L-398 Pro       | 57.50  |
| L-228 Zoom      | 54.75  |
| L-228 System    | 118.50 |
| L-164 B Marine  | 89.50  |
| L-256 Flash     | 174.50 |

## DARKROOM CENTER

### ENLARGING LENSES

|                                                       |        |
|-------------------------------------------------------|--------|
| Omega B600 Enlarger w/ 50 or 75 EL OMEGAR Lens Outfit | 118.75 |
| w/ 75 Lens Outfit                                     | 143.50 |

### CHROMEGA B600 w/ Standard Power Supply

|                        |        |
|------------------------|--------|
| w/ One Lens Kit        | 214.50 |
| w/ Two Lens Kit        | 232.50 |
| Volt. Stat. Power add. | 45.00  |
| Color Head w/ Stand    | 139.50 |

### CONCEPT SIX ENLARGER

|                 |        |
|-----------------|--------|
| Concept Six     | 98.50  |
| w/ One Lens Kit | 118.50 |
| w/ Two Lens Kit | 139.50 |
| Omega C67XL     | 148.50 |

### OMEGA TIMERS

|                                   |        |
|-----------------------------------|--------|
| Pro Lab. Program                  | 36.50  |
| 37.95                             |        |
| SCA 100 Analyzer Integrating Unit | 121.50 |
| SCA 300 Digital Program Module    | 574.50 |
| Gossen Labort                     | 32.50  |
| Gossen Critical Focuser           | 139.50 |
| Omega Green Focuser               | 89.95  |

### OMEGA PROCESSORS

|                           |       |
|---------------------------|-------|
| 8 x 10 Drum               | 11.50 |
| 11 x 14 Drum              | 14.95 |
| 16 x 22 Simma             | 29.95 |
| 20 x 24 Simma             | 33.50 |
| Film/Print Drum           | 18.50 |
| SC 90 Compensator         | 29.50 |
| Subtractive Calculator II | 13.50 |
| Tri Color Filter Kit      | 12.75 |
| SS Tank & Reel            | 8.49  |
| Double Tank               | 9.49  |
| 35mm Reel                 | 2.95  |
| 120mm Reel                | 3.75  |
| Multi Tank 4/35 or 2/120  | 12.75 |

### SAUNDERS OMEGA EASELS

|                       |        |
|-----------------------|--------|
| 14 x 17 Universal     | 34.50  |
| 11 x 14 Master        | 97.50  |
| Bordeness Kit/Master  | 83.95  |
| 8 x 10 Bordeness      | 10.50  |
| 11 x 14 Bordeness     | 14.95  |
| 16 x 20 Bordeness     | 43.75  |
| 8 x 10 Print + Repeat | 149.50 |

### BOGEN

|                               |        |
|-------------------------------|--------|
| Bogen 3 X 35 w/ lens          | 47.50  |
| Bogen 32 A 50 or 75 lens      | 83.50  |
| Bogen 32 A 90 & 75 lens       | 96.50  |
| 1 Central 500 Dry Mount Press | 119.50 |

### BESLER

|                              |        |
|------------------------------|--------|
| Besler 23 CF Enlarger        | 198.95 |
| Dual Opt. Color Head         | 174.75 |
| 23CF2 lens outfit            | 263.50 |
| Besler 57U Condenser Enlg.   | 169.50 |
| Besler 67U Dichro Color Head | 123.50 |
| Besler 45 MLC                | 488.50 |
| Stat. Power Sup.             | 69.50  |
| Color Thermometer            | 13.50  |
| 6x10 Proj. Drum              | 13.50  |
| 11x14 Proj. Drum             | 19.95  |
| Motor Base Agitator          | 36.50  |
| Deluxe Agitator              | 44.50  |
| Sliding Base                 | 29.50  |
| 35mm Negatival               | 38.50  |
| SL 123.95                    |        |
| SL 35MM w/ 1.8               | 414.50 |
| SL 35MM w/ 1.8               | 187.50 |
| PMP Analyzer                 | 279.50 |
| Polycontrast Filter Set      | 23.50  |

### Photocolor II 16.50 UNICOLOR

|                      |       |
|----------------------|-------|
| Unicolor 8x10        | 11.95 |
| 11x14                | 22.50 |
| 16x20                | 32.50 |
| Unicolor             | 36.50 |
| Unicolor             | 29.50 |
| 35mm Film/Reel       | 2.49  |
| 35 Filters           | 11.95 |
| 35 Filters           | 18.50 |
| Un. Temp Therm       | 6.50  |
| Per Temp Thermometer | 9.95  |
| Total Cost = 1.2     |       |
| 24.45 = 6.45 96.02   |       |
| Eg Chemistry         | 14.95 |
| 1 gallon             | 22.50 |
| Unicolor             | 17.50 |
| Unicolor             | 16.95 |
| Unicolor             | 10.95 |
| Unicolor             | 18.95 |
| Unicolor             | 78.50 |
| Unicolor             | 44.50 |
| Unicolor             | 88.50 |

### NEW FROM VIVITAR

|                                                                                                |        |
|------------------------------------------------------------------------------------------------|--------|
| The revolutionary Vivitar V1 enlarger w/ 21/4 x 21/4 & 35mm camera lens board & enlarging lamp | 189.50 |
| Vivitar Diapic light source                                                                    | 189.50 |

## ELECTRONIC FLASHES

|                           |        |
|---------------------------|--------|
| VIVITAR FLASHES           |        |
| New 285                   | 107.95 |
| 266                       | 42.50  |
| 215                       | 26.45  |
| 365                       | 118.50 |
| 283                       | 84.75  |
| 273                       | 56.50  |
| Charge 15 w/ 7N Cads      | 34.95  |
| View Angle Lens Kit       | 11.25  |
| Filter Kit                | 11.25  |
| Soft Boxes                | 8.95   |
| VP-1                      | 14.50  |
| Pistol Grip & Bracket Set | 28.95  |
| 282                       | 33.95  |
| 125                       | 15.45  |
| 200                       | 17.75  |
| Slave                     | 14.25  |

### SUNPAK STROBES

|                   |        |
|-------------------|--------|
| 211               | 39.75  |
| 200               | 14.95  |
| 201               | 29.90  |
| 202               | 24.50  |
| 321               | 41.95  |
| 322               | 62.50  |
| 323               | 62.50  |
| 511               | 93.50  |
| 611               | 93.50  |
| 611 Comp.         | 188.75 |
| New Auto Thy. 522 | 127.50 |
| Remote Sensor     | 21.25  |
| Tele Kit          | 19.95  |
| Filter Kit        | 18.50  |

### Rollei FLASHES

|        |       |
|--------|-------|
| Beta I | 14.75 |
| Beta 2 | 23.95 |
| Beta 3 | 42.50 |
| Beta 4 | 59.95 |
| XL 100 | 11.50 |

### SPECIALS!

|                               |        |
|-------------------------------|--------|
| METZ 402                      | 184.50 |
| 45CT1                         | 153.50 |
| Caprolite 80 Ringlight Outfit | 133.00 |
| Tele Extender 45CT-1          | Call   |

### FILM

|                                                                          |      |
|--------------------------------------------------------------------------|------|
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*Continued from page 48*

enlarger, including the CS-50, the B-66XL, C-67XL condenser, and the C-700 condenser. The new head comes with two mixing chambers, one for 35mm and the other for medium formats. Filtration to 200cc in all three colors is provided. Interestingly, the light output of the new head can be varied by as much as three full stops without touching the lens setting. The new head carries a list price of \$215. Also announced as an accessory for the C-700 head is a neat little plug-in voltage stabilizer.



Omega's Super Chromega C-700 dichroic color head for current Omega medium format enlargers features interchangeable mixing chambers.

Speaking of enlargers, two new ones were introduced designed for those just getting into their own darkroom work. The Hansa H-2000 has a square tubular steel column which is angled toward the baseboard. It's supplied with a 50mm f/3.5 lens and can produce prints as large as 11½ x 16¼ in. on the baseboard. No price was given.

Not to be outdone, Unicolor (don't they ever rest?) introduced the new 35-S Mini Enlarger. The column stands only 24 in. high. We thought the rapid-shift negative carrier was sort of nifty since the lamphouse doesn't have to be lifted in order to insert or remove it. Two long rods on the sides of the head allow you to insert long film strips without their dropping into the projected image. The lamphouse has a 3 x 3 in. filter drawer. The enlarger, complete with carrier and a 50mm f/3.5 lens will carry a list price of \$119.95 which should help many to get into printing for a minimum investment.

Vivitar showed off their new Color 1,2,3 Kit. The idea behind it is to help the user get a good print faster. With its test print easel with built-in step wedges and nifty little slide-rule calculator, it should speed finding exposures and balances for both prints from slides and negatives. Thirty-five different exposure and color balance variations can be made on one sheet of 8 x 10 paper. List price is \$21.95.

This year's PMA show covered four full floors of a very large hotel. The crowds had to be seen to be believed. It took a lot of walking around to see all the good things, so please excuse me... I'm going to soak my feet.—THE END

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## 3 LENS COMBO MINOLTA SRT 201

- Minolta SRT 201 Camera 50mm F1.7 Rokkor-X 135mm F2.8 Auto M.C. tele  
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• Case for 35mm + 135mm  
• 3 Color Films **299.95**  
• Electronic Flash

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Rollei P3800 496.95  
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Rollei SL 35M F1.8 139.95  
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65mm F3.5 Multi Lens 245.95  
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Mamiya 645 Body 319.95  
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• Sunshade  
• Skylight Filter  
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ADD 102.50

### KONICA

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Konica EFP Strobe, case 54.95  
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273 56.50 CHRG 15 36.75  
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Minox Flash EL 54.95  
Minox 110S 99.50  
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403 119.00  
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SUNPAK 411 68.95  
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Minox 110S, w/case 84.95  
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Minox "C," case, chain 89.95  
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Konica Reflex "A" F1.8 119.95  
Petri FTX, F1.8 auto 89.95  
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Nikkormat FTN, F2 189.95  
Rollei 35 L.E.D. 74.95  
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Bolex H-16 Supreme, 7-70 F2.4 Zoom **294.50**  
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## YASHICA FX2 AUTO REFLEX OUTFIT

- Yashica FX2 Auto Camera  
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• Battery  
• Lens Cap  
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## NEW MODEL FUJICA ST605N OUTFIT

- Fujica ST605N Camera  
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• Neck Strap **179.95**

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• 50mm F1.7 Mamiya Auto  
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• Case  
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| Nikon F2AS Photomic  | 574.95 |
| Nikon F2AS Photo BL  | 589.95 |
| Nikon FM             | 224.95 |
| Nikon FE             | 327.50 |
| Nikon MD-11 Motor    | 179.95 |
| Nikon TC 200-2X Ext. | 171.50 |
| Nikon TC 300-3X Ext. | 339.95 |
| NIKOR LENSES         |        |
| 18mm F4 AI Nikkor    | 499.95 |
| 20mm F4 AI Nikkor    | 309.95 |
| 24mm F2.8 AI Nikkor  | 229.95 |
| 28mm F2 AI Nikkor    | 355.95 |
| Nikon PBIV Bellows   | 161.95 |
| 28mm F2.8 AI Nikkor  | 253.50 |
| 28mm F3.5 AI Nikkor  | 195.95 |
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| 35mm F2 AI Nikkor    | 217.75 |

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| Contax RTS, 50mm F1.4 |        |
| Planar                | 517.50 |
| 135mm F2.8 Sonnar     | 214.50 |
| 25mm F2.8 Distagon    | 244.50 |
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| 760H F2.8           | 159.95 |
| 850H F2.8           | 176.99 |
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| Sound Synchron #3   | 39.50  |
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| B&H 1225AF Sound Zm | 389.95 |
| 1942 LCZ Sound      | 197.95 |
| B&H RC55 Cube       | 94.95  |
| B&H RF60 Cube       | 129.95 |
| B&H RF70 Cube       | 139.95 |
| B&H RF80 Zm Cube    | 167.95 |
| QX80 Proj.          | 159.95 |

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| 3000 AF Sound         | 527.50 |
| 350SL Sound Boom      | 237.95 |
| 612S-XL Sound         | 457.95 |
| Elmo 1012S-XL Sound   | 569.95 |
| ST600 Sound Projector | 278.95 |
| ST1200HD Projector    | 427.95 |
| Sound Editor Kit      | 93.95  |
| Elmo Mot. Editor Snd. | 181.95 |
| GS1200 Sound Proj.    | 794.95 |
| GS800 Sound Proj.     | 483.95 |

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| P101-D             | 99.50 |
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| Palmtonic LC-5     | 24.50 |
| "Credit Card" LC-6 | 24.50 |
| LC-Quartz          | 44.50 |

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- Nikon FM Camera
- 50mm F2 AI Nikkor Lens
- Body Cap
- 2-Batteries
- Nikon Carry-All Gadget Bag
- Skylight Filter
- Electronic Flash
- Sunshade

319.95

### NIKON "EM" OUTFIT

- Nikon EM Camera
- 50mm F1.8 Auto Nikkor
- MD "E" Motor
- SB "E" Auto Flash
- Body Cap
- Skylight Filter
- Lensshade

399.95

|                       |        |
|-----------------------|--------|
| 35mm F2.5 Auto Nikon  | 98.95  |
| 100mm F2.8 Auto Nikon | 134.50 |
| 35mm F1.4 AI Nikkor   | 389.95 |
| 50mm F1.8 AI Nikkor   | 89.95  |
| 50mm F1.4 AI Nikkor   | 171.50 |
| 55mm F3.5 Micro AI    | 189.95 |
| 85mm F2 AI Nikkor     | 229.95 |
| 105mm F4 Micro AI     | 366.50 |
| 105mm F2.5 AI Nikkor  | 243.00 |
| 135mm F3.5 AI Nikkor  | 178.50 |
| 135mm F2.8 AI Nikkor  | 249.95 |
| 180mm F2.8 AI Nikkor  | 519.95 |
| 200mm F4 AI Nikkor    | 249.95 |
| 300mm F4.5 AI Nikkor  | 379.95 |
| 500mm F8 Nikkor       | 469.95 |
| 35-70mm F3.5          |        |
| Nikkor Zoom           | 479.95 |

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| 610 Dual             | 129.50 |
| S-802 Sound Zoom     | 173.75 |
| S-802 Dual Sound Zm  | 206.99 |
| R-3000               | 319.50 |
| S-820 Sonomatic      | 383.50 |
| S-822 Sonomatic      | 412.50 |
| S-824 Sonomatic      | 447.95 |
| Eumig 905 Sound      | 219.95 |

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| XL-320 Sound     | 224.95 |
| XL-420 Sound     | 254.95 |
| XL-600S Sound    | 314.95 |
| XL-61-200S       | 385.95 |
| XL-400S Sound    | 254.95 |
| ES-44XL-VAF      | 318.99 |
| Dualux 600 Sound | 227.50 |
| Dualux 500 Sound | 201.50 |
| Dualux 700 Sound | 279.50 |
| S800 Stereo      | 398.50 |

#### CHINON

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| Chinon 506 SM-XL Cam    | 319.88 |
| Chinon 607 XLS Camera   | 229.50 |
| Chinon Pacific 12 SMR   | 534.50 |
| Chinon Pacific 200-8/XL | 699.95 |
| Chinon 7000 Projector   | 199.95 |
| Chinon 7500 Projector   | 239.95 |
| Chinon 9500 Projector   | 369.95 |
| Chinon 605MXL           | 327.99 |

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| Hasselblad 500CM, F2.8 | Write   |
| Has. 500E1 M, 80mm     | Write   |
| 120mm F5.6 S-Planar    | 1110.00 |
| 150mm F4 Sonnar        | 1110.00 |
| Roll Film Mag. A12     | 260.00  |
| Prism w/light Mtr.     | 629.50  |
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| Bronica ETRS Body | 564.50 |
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- 50mm F1.7 Takumar
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- Lensshade
- Case for Tele
- Neckstrap
- Battery Complete

289.95

### PENTAX

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| Pentax Auto 110 SLR          | WRITE  |
| Pentax ME, F1.7              | 239.50 |
| Pentax MX, F1.7              | 257.50 |
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| MX or ME winder              | 87.50  |
| Eveready Case K1000          | 14.95  |
| Eveready Case ME, MX         | 19.95  |
| 135mm F3.5 SMCP-M            | 88.95  |
| 28mm F3.5 SMCP               | 94.50  |
| 28mm F2.8 SMCP-M             | 135.75 |
| 80-200mm F4.5 SMC Zm         | 247.95 |
| Pentax S.E. Cameras in Stock |        |
| Pentax 110 SLR F2.8          | WRITE  |

### PENTAX K1000 AUTO REFLEX OUTFIT

- Pentax K1000 Camera
- 55mm F2 SMC Takumar Lens
- Eveready Case
- Sunshade
- Electronic Flash

184.95

#### PENTAX 6x7

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| 6x7 Body           | 304.95 |
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| 150mm F2.8         | 229.95 |
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| 8x10 Easel         |        |
| Print Washer       |        |
| 3-8x10 Trays       |        |
| 1-Safelight        |        |
| 3-Print Clips      |        |
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| 1-Foc. Aid         |        |
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| 23CII              | 169.95 |
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- Lensboard
- Opemus V Enlarger
- Lensboard & 50mm Lens

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| 102 | 64.50 | 110 | 115.50 |
| 103 | 69.95 | 111 | 107.50 |

## Canon

|                      |        |
|----------------------|--------|
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| Canon A1             | Write  |
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| Canon F1(N)          | 394.95 |
| w/F1.4 lens add      | 39.95  |
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| 24mm F2.8 SSC, cs.   | 159.95 |
| 28mm F2.8 SC, cs.    | 133.50 |
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| 35mm F2 SSC, cs.     | 178.95 |
| 50mm F3.5 Macro SSC  | 159.95 |
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319.50

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- Eveready Case
- Neck Strap
- 3 Batteries
- Rubber Eye Cup
- Lenscap
- Skylight Filter
- 2 Color Film
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- F2.8

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# Courses

Summer workshop time is upon us, and this year's assortment seems better than ever. As most of the workshops listed have a limited enrollment and are filled on a first-come, first-served basis, we suggest that you get your bids in early. Top awards for exotic workshop locale this year go to **Venezia '79-La Fotografia** in Venice, Italy, where an extensive and ambitious series of workshops will be held in conjunction with many major exhibitions and lectures June 16-Sept. 16. One-week workshops include "Psychological Portraiture" by Philippe Halsman, "Instant Color-Still Life and Portraiture" by Marie Cosindas, "Creative Color Photography" by Francisco Hidalgo, "Photography as Theater" by Art Kane and a score of others. For information, write Venezia '79, I.C.P., 1130 Fifth Ave., New York, NY 10028.

Beginning June 3, the **Maine Photographic Workshops** will offer more than 60 one- and two-week workshops, numerous weekly lectures and weekend exchange seminars dealing with photography as a personal and creative expression. The workshops will cover black-and-white and color photography, fine printing, and self-expression. Paul Caponigro, Ernst Haas, Eva Rubinstein, and George Tice are just a few of the instructors who will discuss their areas of expertise. For more details, write or call the Maine Photographic Workshops, Rockport, ME 04856, (207) 236-4788.

The **Sitka Center for Art and Ecology** has a series of 14 weekend workshops from June 23-September 16. Courses include "Wildlife Photography" by Bob Smith, "Camera Handling" by Bob Wright, "Zone System Analysis" by Alfred Edelman, and "Black and White Landscape Photography" by Goodwin Harding. For further information, contact the Sitka Center for Art and Ecology, P.O. Box 65, Otis, OR 97368 or call (503) 994-5485.

**Lightworks Photography Workshops** is sponsoring five six-day workshops in photography. A variety of photographic techniques and instruction, featuring "Seeing and Working in Color" by Kenda North (June 17-23) and "Non-Silver Processes" by Bill Crawford (June 24-30), among others, will be offered. For more information, write or call Peter N. Gold, Lightworks Photography Workshops, 25 University Ave., S.E., Minneapolis, MN 55414, (612) 379-2517.

**Zone VI Workshop** consists of 10-day residential courses on black-and-white photography, equipment use and com-

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| 24/2                           | 339.00   | 35/1.4    | 379.00 |
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| 28/2.8                         | 329.00   | 50/1.4    | 169.00 |
| 28/3.5                         | 189.00   | 50/1.2    | 248.00 |
| 85/2                           | 229.00   | 180/2.8   | 519.00 |
| 105/2.5                        | 339.00   | 200/4     | 249.00 |
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| Beseler 67C Enlarger                          | 169.95 |
| Beseler 67C Dichro                            | 229.95 |
| For XL Chassis on 67C add                     | 20.00  |
| 67C Dichro Color Head Alone                   | 119.95 |
| Standard Power Supply                         | 34.95  |
| Stabilized Power Supply                       | 69.95  |
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| 50mm & 75mm Lens Kit                          | 49.95  |
| 50 Compens Lens Kit 67C                       | 89.95  |
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| All Lens Kits Includes Carrier and Lens Board |        |
| Beseler Motor Base Agitator                   | 34.95  |
| Deluxe Motor Base Agitator                    | 44.95  |
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| 11x14 Beader Drum                             | 19.95  |
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| Subtractive Calculator                        | 16.95  |
| Subtractive Starter Kit (3")                  | 43.95  |
| Reversal Starter Kit (3")                     | 33.95  |
| Subtractive Starter Kit 3 1/2"                | 44.95  |
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| Reversal Starter Kit 3 1/2"                   | 33.95  |
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| XD w/F2                          | 297.00     |
| XG w/F2                          | 257.00     |
| XG I w/F2                        | 229.00     |
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| Winder w/purch. (XD, XG)         | 74.95      |
| SRT 201 w/F1.7                   | 227.95     |
| SRT 201 w/1.4                    | 262.95     |
| SRT 200 w/F2.0                   | 159.95     |
| For 1.2 instead of 1.4 add       | 60.00      |
| Hi-Matic Tdi                     | 104.95     |
| Hi-Matic SD 103.95               | Hi-Matic S |
| 110 SLR Zoom                     | 154.95     |

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| Yashica ML 35mm F2.8         | 89.50     |
| Yashica ML 135mm F2.8        | 109.50    |
| Yashica ML 200mm F4          | 139.50    |
| Yashica ML Reflex 500mm F8   | 294.50    |
| Yashica GSB 70-210mm F4      | 214.50    |
| Quad. GSB 36-90mm F3.5 Macro | 224.50    |
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| RTS w/1.4 ML Lens     | 409.95 |
| RTS w/1.4 ML Lens     | 449.95 |
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| Agfa 64 36 exposure w/proc.       | 28.50 |
| 5 rolls with slide viewer         | 28.50 |
| Keminar Long Nose Case For T3     | 7.95  |
| Metz N0 CFI Flash                 | 69.95 |
| Metz 217                          | 49.95 |
| Metz 218N                         | 59.95 |

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| Vivitar 702        | 49.95 |
| Vivitar 703        | 47.95 |
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| Minolta 450E       | 29.95 |
| Minolta 470E       | 69.95 |
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| P Adapter            | 24.75  |

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| 110/2.8               | 229.75 |
| 150/4                 | 199.75 |
| 210/4                 | 229.75 |
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| Prism Finder          | 119.75 |
| CDS Finder S          | 199.75 |
| PD Finder S           | 249.75 |
| PD Finder S           | 269.75 |
| AE Finder S           | 299.75 |
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| Deluxe Grip Holder    | 49.75  |

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| Microscope Attachment      | 28.50  |
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| Minolta Auto Meter II    | 89.50  |
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| SLIK M300           | 64.95  |
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| SLIK S101           | 37.95  |
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| ME Body         | 169.95    |
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| MX Body         | 199.95    |
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| 28/1.3.5    | 449.95 |
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| 50/1.7      | 197.95 |
| 100 Macro   | 181.95 |
| 150/1.3.5   | 147.95 |
| 135/2.5     | 159.95 |
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|                      |       |
|----------------------|-------|
| 28/2.8 Auto Soligor  | 65.00 |
| 35/2.8 Auto Soligor  | 45.00 |
| 105/2.8 Auto Soligor | 50.00 |
| 105/2.8 Auto Soligor | 50.00 |

#### TOPCON OWNERS

|                   |        |
|-------------------|--------|
| 20/4.0 RE Topcon  | 150.00 |
| 135/3.5 RE Topcon | 80.00  |
| 200/5.6 RE Topcon | 120.00 |
| 100/4.0 UV Topcon | 59.00  |

#### Olympus Owners

|                          |       |
|--------------------------|-------|
| 300/5.5 Auto Reukar      | 69.00 |
| Olympus 10 Pan F Adapter | 20.00 |

### CANON OWNERS SPECIAL

|                        |        |
|------------------------|--------|
| 21/3.8 FL Soligor      | 74.00  |
| 35/2.8 FL Canon        | 39.00  |
| 35/2.8 FL Canon        | 35.00  |
| 135/3.5 FL Canon       | 69.00  |
| 200/4.0 Macro Sigma FD | 40.00  |
| 300/5.5 FL Soligor     | 59.00  |
| 400/6.3 FL Bushnell    | 120.00 |

### SCREW MOUNT SPECIALS

|                         |        |
|-------------------------|--------|
| Asanuma 70-210/3.5      | 149.00 |
| 17/4 Auto Soligor       | 97.00  |
| 90/2.8 Auto Travenar    | 59.00  |
| 135/2.8 Auto Kalgar     | 35.00  |
| 135/2.8 Auto Asanuma    | 45.00  |
| 300/5.5 FL Schneider    | 85.00  |
| 135/2.8 Auto GAF Chinon | 45.00  |

### LIMITED QUANTITY GERMAN MADE

|                       |        |
|-----------------------|--------|
| 180/2.8 AUTOJENA      | 200.00 |
| 200/3.5 Auto Tamron F | 70.00  |
| 200/4.0 Auto Yashinon | 90.00  |
| 200/3.5 Auto Reukar   | 54.00  |
| 300/5.5 Auto Reukar   | 69.00  |

### 60-135/3.5 Auto Multi Coated Rokumar

|                                      |        |
|--------------------------------------|--------|
| 60-135/3.5 Auto Multi Coated Rokumar | 120.00 |
| 45-135/3.5 Yashinon                  | 150.00 |
| 85-210/4.5 Auto Komura               | 99.00  |
| 90-250/4.5 Auto Komura               | 99.00  |
| 75-230/4.5 Yashinon                  | 135.00 |

### MIRANDA SENSOREX OWNERS

|                      |       |
|----------------------|-------|
| 28/2.8 Auto Soligor  | 65.00 |
| 35/2.8 Auto Soligor  | 45.00 |
| 105/2.8 Auto Soligor | 50.00 |
| 105/2.8 Auto Soligor | 50.00 |

### TOPCON OWNERS

|                   |        |
|-------------------|--------|
| 20/4.0 RE Topcon  | 150.00 |
| 135/3.5 RE Topcon | 80.00  |
| 200/5.6 RE Topcon | 120.00 |
| 100/4.0 UV Topcon | 59.00  |

### Olympus Owners

|                          |       |
|--------------------------|-------|
| 300/5.5 Auto Reukar      | 69.00 |
| Olympus 10 Pan F Adapter | 20.00 |

### ALL BRAND NEW SLR'S SUPPLIED WITH ORIGINAL BRAND NORMAL LENSES

|                 | 1.7    | 1.4    | 1.2    | Body   | Black | Case  | Winders |
|-----------------|--------|--------|--------|--------|-------|-------|---------|
| KONICA TC       | 197.93 | 246.43 | 325.00 | 136.00 | N/C   | 16.75 | —       |
| KONICA T4       | 265.00 | 312.00 | 385.00 | 202.00 | N/C   | 16.75 | 39.95   |
| KONICAFS1       | 349.00 | —      | —      | 289.00 | N/C   | 19.95 | —       |
| MINOLTA SRT 201 | 225.00 | 260.00 | 312.00 | 155.00 | —     | 19.95 | —       |
| MINOLTA XE5     | 263.00 | 293.00 | 353.00 | 198.00 | —     | 19.59 | —       |
| MINOLTA XG1     | 247.00 | 287.00 | 342.00 | 189.00 | —     | 19.99 | 79.00   |
| MINOLTA XG7     | 261.00 | 295.00 | 356.00 | 205.00 | 20.00 | 19.99 | 79.00   |
| MINOLTA XD5     | 332.00 | 372.00 | 427.00 | 279.00 | —     | 19.99 | 79.00   |
| MINOLTA XD-11   | 368.95 | 408.00 | 459.50 | 295.00 | 20.00 | 19.99 | 79.00   |
| PENTAX ME       | 230.00 | 280.00 | 330.00 | 180.00 | 19.10 | 17.95 | 89.50   |
| PENTAX MX       | 280.00 | 330.00 | 380.00 | 215.00 | 19.10 | 17.95 | 89.50   |
| PENTAX K2 MDM   | 403.75 | 451.70 | 502.00 | 330.75 | 24.95 | 34.95 | —       |
| PENTAX K2       | 227.00 | 272.00 | 317.00 | 209.95 | 19.10 | 27.50 | —       |
| CHINON CM3      | 193.00 | 224.95 | —      | 149.99 | N/C   | 14.95 | 89.00   |
| CHINON CE3      | 259.50 | 289.50 | —      | 228.50 | N/C   | 14.95 | 89.00   |
| CHINON SLR      | 158.00 | 189.00 | —      | 138.00 | —     | 14.95 | —       |
| RICOH TSL 401   | 172.45 | 187.45 | —      | 112.95 | 10.50 | 17.50 | —       |
| RICOH XR-1      | 230.00 | 260.00 | —      | 190.00 | N/C   | 17.50 | —       |
| YASHICA FR-1    | 270.00 | 310.00 | 375.00 | 203.00 | N/C   | 19.50 | 71.50   |
| YASHICA FR-2    | 228.00 | 259.00 | 339.00 | 160.00 | —     | 19.50 | 71.50   |
| YASHICA FR      | 228.00 | 257.00 | 338.00 | 160.00 | 10.00 | 19.50 | 71.50   |
| VIVITAR XC3     | 175.95 | 199.50 | 288.95 | 141.95 | N/C   | 19.95 | —       |
| CANON A1        | 475.00 | 514.00 | 588.00 | 400.00 | N/C   | 24.95 | —       |
| CANON AE-1      | 267.95 | 310.00 | 385.00 | 205.00 | 15.50 | 17.95 | 80.00   |
| CANON AT-1      | 223.00 | 263.00 | 343.00 | 158.75 | —     | 17.95 | 80.00   |
| CANON F1N       | 461.00 | 500.00 | 575.00 | 384.00 | N/C   | 34.95 | —       |
| CONTAX RTS      | —      | 498.75 | —      | 361.50 | N/C   | 24.95 | 137.50  |
| FUJICA AZ-1     | 199.00 | 239.00 | —      | 189.00 | —     | 14.65 | 84.95   |
| FUJICA 705W     | 199.00 | 239.00 | —      | 185.00 | 9.80  | 14.65 | 84.95   |
| FUJICA 801      | 195.00 | 225.00 | —      | 142.00 | 9.90  | 14.65 | —       |
| OLYMPUS OM-1MDN | 250.00 | 292.00 | 365.00 | 189.00 | 19.50 | 16.61 | 90.00   |
| OLYMPUS OM-2    | 333.00 | 378.00 | 448.00 | 285.00 | 19.50 | 16.61 | 90.00   |
| OLYMPUS OM2 MDN | 370.00 | 412.00 | 485.00 | 309.00 | 19.50 | 16.61 | 90.00   |
| OLYMPUS OM-10   | 221.95 | 266.95 | 336.95 | 169.50 | —     | 16.61 | 90.00   |
| NIKON F2APHOT   | 575.00 | 660.00 | 750.00 | 495.00 | 14.65 | 37.50 | —       |
| NIKON F2ASPHOT  | 695.00 | 780.00 | 885.00 | 615.00 | 14.65 | 37.50 | —       |
| NIKON EM        | 247.50 | —      | 174.50 | —      | N/C   | 16.50 | 88.50   |
| NIKON EL2       | 398.00 | 483.00 | 558.00 | 332.00 | 14.65 | 26.95 | 117.50  |
| NIKON FM*       | 340.00 | 397.00 | 475.00 | 224.00 | 19.95 | 26.95 | 185.00  |
| NIKON FE*       | 435.00 | 497.00 | 570.00 | 335.00 | 14.65 | 29.95 | 185.00  |

Top Quality coated filter or rubber shade for any of above only 5.95 each. Polarizing filter or 3 lens closeup set 10.95 each. 2X fully coated Auto Converter 28.95. 3X, 36.95 with cases included. \*Manufacturer Rebate Item.

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| ASANUMA-TOKINA A LENS FOR ALL REASONS |        |                  |         |
|---------------------------------------|--------|------------------|---------|
| 17/3.5                                | 180.00 | 24/2.8           | 130.00  |
| 28/2.8                                | 92.00  | 35/2.8           | 77.00   |
| 100/2.8                               | 55.00  | 135/2.8          | 100.00  |
| 200/3.5                               | 114.00 | 300/5.5          | 137.00  |
| 400/6.3                               | 200.00 | 35/105/3.5 Macro | 259.00  |
| 45/150/3.5 Macro                      | 325.00 | 70-210/3.5 Macro | 173.00  |
| 45/150/3.5 Macro                      | 148.00 | 200/4.0          | 180.00  |
| 75/270/3.5 Macro                      | 225.00 | 75-250/4.5 Macro | 240.00  |
| 75/150/3.8                            | 150.00 | 90-230/4.5 Macro | 210.00  |
| 100-300/5.0 Macro                     | 244.00 | 80-250/4.5       | 139.00  |
| 28/2.8                                | 79.95  | 35/2.8           | 59.95   |
| 35/2.8                                | 79.95  | 200/3.3          | 89.95   |
| 100/3.5                               | 169.50 | 85-205/3.8 Macro | 149.50  |
| 70-210/3.8 Macro                      | 269.50 | 20/4.0           | 229.50  |
| 24/4.0/5                              | 229.50 | 27-105/3.5 Macro | 199.50  |
| For Min. Min. Pentax. Can. Contax add | 9.75   |                  |         |
| CANON                                 |        |                  |         |
| 17/4.0                                | 260.00 | 28/2.8           | 195.00  |
| 24/2.8                                | 158.00 | 28/2.8           | 138.00  |
| 28/2.8                                | 240.00 | 35/2.8           | 183.00  |
| 35/2.8                                | 78.00  | 35/2.8TFS        | 440.00  |
| 55/1.2A                               | 79.00  | 55/1.2           | 192.00  |
| 55/1.2                                | 120.00 | 50/1.8           | 78.00   |
| 85/1.2                                | 98.00  | 85/1.8           | 160.00  |
| 100/2.8                               | 135.00 | 135/2.5          | 162.00  |
| 135/3.5                               | 102.00 | 200/2.8          | 302.00  |
| 200/4.0                               | 164.00 | 300/5.6          | 253.00  |
| 400/4.5                               | 630.00 | 600/4.5          | 1080.00 |
| 50/3.5 Macro                          | 184.00 | 100/4.0 Macro    | 277.90  |
| 28-50/3.5                             | 144.00 | 35-70/2.8-3.5    | 428.00  |
| 80-200/4.0                            | 378.00 | 85-200/5.6       | 335.00  |
| 100-200/5.6                           | —      | —                | 172.00  |
| CONTAX ZEISS                          |        |                  |         |
| 15/3.5                                | 905.00 | 18/4.0           | 397.00  |
| 25/2.8                                | 274.00 | 28/2.8           | 374.00  |
| 35/1.4                                | 747.00 | 35/2.8           | 155.00  |
| 85/1.4                                | 345.00 | 85/2.8           | 245.00  |
| 135/2.0                               | 435.00 | 135/2.8          | 222.00  |
| 200/3.5                               | 518.00 | 300/4.5          | 850.00  |
| 300/4                                 | 670.00 | 40/80/3.5        | 585.00  |
| FUJICA                                |        |                  |         |
| 18/2.8                                | 255.00 | 19/3.5           | 225.50  |
| 28/3.5                                | 110.00 | 35/2.8           | 97.95   |
| 35/1.9                                | 125.95 | 35/3.5 Macro     | 126.95  |
| 100/2.8                               | 101.87 | 135/3.5          | 95.56   |
| 135/2.8                               | 117.95 | 200/4.5          | 121.47  |
| 43-75/3.5-4.5                         | 125.00 | 54-270/4.5       | 879.95  |
| 75-150/4.5                            | —      | —                | 199.99  |
| HEXANON                               |        |                  |         |
| 15/2.8                                | 337.00 | 21/4.0           | 233.00  |
| 24/2.8                                | 195.00 | 28/1.8           | 290.00  |
| 28/3.5                                | 65.00  | 35/2.8           | 125.00  |
| 35/2.0                                | 175.00 | 50/1.7           | 69.00   |
| 50/1.4                                | 114.00 | 57/1.2           | 185.00  |
| 100/3.5 Macro                         | 129.00 | 135/3.5          | 155.00  |
| 150/2.8                               | 155.00 | 135/3.2          | 100.00  |
| 135/2.5                               | 150.00 | 200/3.5          | 177.00  |

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### NIKON CASH REBATE

|                  |               |                  |               |
|------------------|---------------|------------------|---------------|
| <b>NIKON EM</b>  | <b>169.95</b> | F2 Body          | <b>369.95</b> |
| Nikon FM         | <b>214.50</b> | TC 200A1         | <b>157.95</b> |
| Nikon FE         | <b>314.95</b> | TC 300A1         | <b>318.95</b> |
| Nikon F2A        | <b>259.50</b> | Nikon R-8 Movie  | <b>269.50</b> |
| Nikon F2AS       | <b>259.50</b> | Belows IV        | <b>169.95</b> |
| For Black add    | <b>11.95</b>  | MD11 Drive FM/FE | <b>175.95</b> |
| <b>Nikon III</b> | <b>342.95</b> | SB 10 Flash      | <b>58.95</b>  |
|                  |               | SB9 Flash        | <b>24.95</b>  |

### Nikkor AI Lenses

|                  |               |                 |                |
|------------------|---------------|-----------------|----------------|
| 18mm f/4         | <b>484.95</b> | 135 f/2         | <b>488.95</b>  |
| 20mm f/4         | <b>308.95</b> | 135mm f/2.8     | <b>239.95</b>  |
| 24mm f/2.8       | <b>224.50</b> | 135mm f/3.5     | <b>172.95</b>  |
| 24mm f/2         | <b>326.95</b> | 180mm f/2.8     | <b>488.95</b>  |
| 28mm f/2         | <b>348.95</b> | 200 f/4         | <b>241.95</b>  |
| 28mm f/2.8       | <b>248.95</b> | 300 f/4.5       | <b>361.95</b>  |
| 28mm f/3.5       | <b>186.95</b> | 500 f/8 mirror  | <b>444.95</b>  |
| 35mm f/2.8       | <b>152.95</b> | 28-45mm f/4.5   | <b>508.95</b>  |
| 35mm f/2         | <b>212.95</b> | 35-70mm f/3.5   | <b>458.95</b>  |
| 35mm f/1.4       | <b>368.95</b> | 43-86mm f/3.5   | <b>232.50</b>  |
| 50mm f/1.2       | <b>238.95</b> | 80-200mm f/4.5  | <b>538.95</b>  |
| 50mm f/1.4       | <b>168.95</b> | 50-300mm f/4.5  | <b>1139.95</b> |
| 50mm f/1.8       | <b>95.95</b>  | 200-600mm f/9.5 | <b>1169.95</b> |
| 55mm f/3.5 micro | <b>184.50</b> | MD-2 Drive      | <b>Call</b>    |
| 85mm f/2         | <b>224.95</b> | MD-3 Drive      | <b>Call</b>    |
| 105mm f/2.5      | <b>231.95</b> | 28mm f/4 PC     | <b>549.95</b>  |
| 105mm f/4 micro  | <b>348.95</b> | 35mm f/2.8 PC   | <b>298.95</b>  |

All other accessories available

### CANON 1979

|                      |               |                   |               |
|----------------------|---------------|-------------------|---------------|
| AT1 Body             | <b>145.95</b> | AI Body           | <b>Call</b>   |
| Canon AE1 Body       | <b>198.50</b> | Power Winder      | <b>77.95</b>  |
| AE-1 w/50 f/1.8 SC   | <b>259.95</b> | MF Set            | <b>398.95</b> |
| AE-1 w/50 f/1.8 SC   | <b>227.95</b> | Speedlite 155A    | <b>48.95</b>  |
| <b>Canon F1(N)</b>   | <b>362.95</b> | Auto Bellows      | <b>109.50</b> |
| F1(N) 50 f/1.8 SC    | <b>448.95</b> | Speed Finder      | <b>124.50</b> |
| AT1 w/50 f/1.8 SC    | <b>214.95</b> | Canon Gili 17     | <b>101.95</b> |
| 50 f/1.4 SSC         | <b>110.00</b> | Canon 28 w/Case   | <b>74.95</b>  |
| 50 f/1.8 SC          | <b>70.00</b>  | Canon AF w/Case   | <b>97.95</b>  |
| Canon Speedlite 195A | <b>89.95</b>  | Compartament Case | <b>42.00</b>  |
| Canon Data Back A    | <b>72.95</b>  | 2X Type A Exten   | <b>126.95</b> |

### Canon Lenses

|                      |               |                    |               |
|----------------------|---------------|--------------------|---------------|
| 7.5mm f/5.6 SSC      | <b>383.95</b> | 100mm Macro f/4 SC | <b>267.95</b> |
| 15mm f/2.8 SSC       | <b>327.95</b> | 135mm f/3.5 SC     | <b>156.95</b> |
| 20mm f/2.8 SSC       | <b>189.50</b> | 135mm f/2.5 SSC    | <b>155.95</b> |
| 24mm f/2.8 SSC       | <b>153.95</b> | 200mm f/4 SSC      | <b>149.95</b> |
| 28mm f/2.8 SSC       | <b>230.95</b> | 200mm f/2.8 SSC    | <b>291.95</b> |
| 28mm f/2.8 SC        | <b>132.95</b> | 300mm f/5.6 SSC    | <b>244.95</b> |
| 35mm f/2.8 SSC       | <b>175.95</b> | 500mm f/8 Reflex   | <b>CALL</b>   |
| 35mm f/3.5 SC        | <b>73.85</b>  | 28-50mm f/3.5 SSC  | <b>406.95</b> |
| 55mm f/1.2 SSC N/C   | <b>184.50</b> | 35-70mm f/2.8 SSC  | <b>408.95</b> |
| 50mm f/3.5 macro SSC | <b>158.95</b> | 80-200mm f/4.5 SSC | <b>364.95</b> |
| 85mm f/1.8 SSC       | <b>155.95</b> | 100-200mm f/5.6 SC | <b>164.95</b> |
| 100mm f/2.8 SSC      | <b>129.95</b> | 85-300mm f/4.5     | <b>532.95</b> |

### MINOLTA CASH REBATE

|                   |               |                 |               |
|-------------------|---------------|-----------------|---------------|
| <b>110 ZOOM</b>   | <b>148.95</b> | XG-7 Body       | <b>189.95</b> |
| SLR               |               | XD-11 Body      | <b>294.95</b> |
| SRT 200 50/2      | <b>174.95</b> | Auto Pak 450T   | <b>64.50</b>  |
| SRT9 201 50/2     | <b>198.95</b> | Hi-Matic TSII   | <b>104.95</b> |
| XG 750 1/7        | <b>252.95</b> | Bionoculars     | <b>CALL</b>   |
| XQ 11 50/1.7      | <b>356.95</b> | Deluxe Luggage  | <b>36.95</b>  |
| New XG-1 and XG-7 | <b>Call</b>   | Auto Flash 205  | <b>23.50</b>  |
| XG-XD Winder      | <b>77.95</b>  | Auto Flash 200X | <b>43.95</b>  |

### Rokkor X Lenses

|                     |               |                   |               |
|---------------------|---------------|-------------------|---------------|
| 24mm f/2.8          | <b>136.95</b> | 300mm f/4.5       | <b>116.95</b> |
| 28mm f/2.8          | <b>108.95</b> | 300mm f/4.5       | <b>244.95</b> |
| 28mm f/2            | <b>232.95</b> | 50mm f/3.5 Macro  | <b>145.95</b> |
| 35mm f/1.8          | <b>144.95</b> | 100mm f/3.5 Macro | <b>256.95</b> |
| 35mm f/2.8          | <b>75.95</b>  | 24-50mm f/4       | <b>348.95</b> |
| 50mm f/1.2          | <b>159.95</b> | 35-70mm f/3.5     | <b>233.95</b> |
| 100mm f/2.5         | <b>123.95</b> | 50-100mm f/3.5    | <b>233.95</b> |
| 135mm f/3.5         | <b>75.95</b>  | 75-200mm f/4.5    | <b>278.95</b> |
| 135mm f/2.8         | <b>103.95</b> | 200mm f/4         | <b>136.95</b> |
| 85mm f/1.7          | <b>153.95</b> | 100-500mm f/8     | <b>569.95</b> |
| 200L Converter (2X) | <b>139.95</b> | 500mm f/8 Mirror  | <b>294.95</b> |

### Celtic Lenses

|                      |               |             |              |
|----------------------|---------------|-------------|--------------|
| 28mm f/2.8           | <b>74.95</b>  | 135mm f/3.5 | <b>59.95</b> |
| 35mm f/2.8           | <b>59.95</b>  | 135mm f/2.8 | <b>79.95</b> |
| 100-200mm f/5.6 Zoom | <b>129.95</b> | 200mm f/4   | <b>86.95</b> |

### PENTAX 1979

|               |               |                 |               |
|---------------|---------------|-----------------|---------------|
| K 1000 w/50/2 | <b>154.50</b> | Pentax A110     | <b>149.95</b> |
| ME w/50/1.7   | <b>218.95</b> | ME Body         | <b>168.95</b> |
| MX w/50/2     | <b>248.95</b> | MX Body         | <b>195.95</b> |
| K2 Body       | <b>209.95</b> | MX or ME Winder | <b>86.95</b>  |
| Pentax 6x7    | <b>Call</b>   |                 |               |

### SMC M Lenses

|                 |               |               |               |
|-----------------|---------------|---------------|---------------|
| 28mm f/3.5      | <b>88.95</b>  | 85 f/2.0      | <b>182.95</b> |
| 28mm f/2.8      | <b>138.95</b> | 100mm f/2.8   | <b>122.95</b> |
| 35mm f/2        | <b>169.95</b> | 150mm f/3.5   | <b>122.95</b> |
| 35mm f/2.8      | <b>109.95</b> | 200mm f/4     | <b>118.95</b> |
| 50 f/4.0 Macro  | <b>129.95</b> | 300mm f/4     | <b>284.95</b> |
| 100 f/4.0 Macro | <b>168.50</b> | 28-50mm f/3.5 | <b>184.95</b> |
| 135 f/3.5       | <b>85.50</b>  | 45-125mm f/4  | <b>278.95</b> |
| 135mm f/2.5     | <b>139.95</b> | 80-200mm f/4  | <b>234.95</b> |

### KONICA 1979

|                               |               |             |               |
|-------------------------------|---------------|-------------|---------------|
| <b>KONICA T4 &amp; 50/1.7</b> | <b>186.95</b> | T4 body     | <b>186.95</b> |
| <b>WINDER</b>                 | <b>CALL</b>   | Konica FS-1 | <b>CALL</b>   |
| <b>TC &amp; 50/1.7</b>        | <b>289.95</b> | Auto Winder | <b>76.95</b>  |
| 50 f/1.4 inst. 50/1.7 add     | <b>40.00</b>  | C35 AF      | <b>159.95</b> |
| TC Body                       | <b>132.95</b> | C35 EF-N    | <b>86.95</b>  |
|                               |               | Auto S8     | <b>89.95</b>  |

### Hexanon Lenses

|             |               |                      |               |
|-------------|---------------|----------------------|---------------|
| 24mm f/2.8  | <b>174.50</b> | 135mm f/3.5          | <b>69.95</b>  |
| 28mm f/3.5  | <b>77.95</b>  | 200mm f/4            | <b>102.95</b> |
| 35mm f/2    | <b>158.95</b> | 300mm f/4.5          | <b>258.95</b> |
| 35mm f/2.8  | <b>116.95</b> | 45-100mm f/3.4       | <b>363.95</b> |
| 57mm f/1.2  | <b>183.95</b> | 65-135mm f/4         | <b>214.95</b> |
| 57mm f/1.2  | <b>137.95</b> | 80-200mm f/4 compact | <b>214.95</b> |
| 100mm f/1.8 | <b>124.50</b> | 65mm f/3.5 Macro     | <b>152.95</b> |

### NEW EXPOSURE METERS

|                        |               |                        |               |
|------------------------|---------------|------------------------|---------------|
| CalcuLight             | <b>Call</b>   | Pentax Spotmeter V     | <b>178.95</b> |
| Gossen Super Pilot SBC | <b>85.95</b>  | Sekonic 154-B          | <b>89.50</b>  |
| Gossen Luna Pro SBC    | <b>143.95</b> | Soligor Spot Sensor II | <b>133.95</b> |
| Minolta Autometer II   | <b>89.95</b>  | Seconic L428           | <b>117.95</b> |
| Minolta Auto Spot II   | <b>345.50</b> | Spectra                | <b>Call</b>   |

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### CALL

|                |               |                           |               |
|----------------|---------------|---------------------------|---------------|
| OM-10W 50/1.8  | <b>218.95</b> | T-20 Flash                | <b>49.95</b>  |
| OM-1 MD 50/1.8 | <b>231.95</b> | OM-2 MD 50/1.8            | <b>328.95</b> |
| Olympus OM1 MD | <b>179.95</b> | 50 f/1.4 inst. 50/1.8 add | <b>40.00</b>  |
| Olympus OM2 MD | <b>284.95</b> | Black OM add              | <b>16.95</b>  |
| Olympus Winder | <b>94.95</b>  | Olympus 310 Flash         | <b>96.95</b>  |

### OLYMPUS

|            |               |               |               |
|------------|---------------|---------------|---------------|
| 21mm f/3.5 | <b>224.95</b> | 100mm f/2.8   | <b>128.95</b> |
| 24mm f/2   | <b>334.95</b> | 135mm f/2.8   | <b>152.50</b> |
| 24mm f/2.8 | <b>167.95</b> | 135mm f/3.5   | <b>109.95</b> |
| 28mm f/2   | <b>295.95</b> | 180mm f/2.5   | <b>384.95</b> |
| 28mm f/3.5 | <b>128.95</b> | 200mm f/4     | <b>157.95</b> |
| 35mm f/2   | <b>192.95</b> | 300mm f/4.5   | <b>289.95</b> |
| 35mm f/2.8 | <b>99.95</b>  | 75-150mm f/4  | <b>212.95</b> |
| 55mm f/1.2 | <b>179.95</b> | 85-250mm f/5  | <b>394.95</b> |
| 85mm f/2   | <b>201.95</b> | 35-70mm f/3.6 | <b>299.95</b> |

### Yashica Rebate

|                       |               |                                |                        |
|-----------------------|---------------|--------------------------------|------------------------|
| FR w/50/1.9           | <b>178.95</b> | <b>AUTO ML LENSES</b>          |                        |
| FR1 w/50/1.9          | <b>230.95</b> | 21 f/3.5                       | <b>179.95</b>          |
| FX 2w/1.9             | <b>203.95</b> | 24 f/2.8                       | <b>121.95</b>          |
| Winder for FR         | <b>154.95</b> | 28 f/2.8                       | <b>108.95</b>          |
| 124G                  | <b>89.95</b>  | 35 f/2.8                       | <b>85.95</b>           |
| GSN                   | <b>139.95</b> | 50 f/8 Reflex                  | <b>289.95</b>          |
| 50 f/1.7 inst. 50/1.9 | <b>89.95</b>  | 55 f/4 Macro                   | <b>122.95</b>          |
| 50 f/1.4 inst. 50/1.7 | <b>15.00</b>  | 39-80 f/3.5 Macro Zm           | <b>209.95</b>          |
| FR Body               | <b>38.95</b>  | 70/210 f/4 Zm                  | <b>209.95</b>          |
| 50mm f/1.2            | <b>132.95</b> | <b>Yashica Auto YUS Lenses</b> |                        |
| 2X Tele               | <b>174.00</b> | 28 f/2.8                       | <b>57.95</b>           |
|                       | <b>26.95</b>  | 70-150mm f/3.8                 | <b>135 f/2.8 57.95</b> |
|                       |               | 70-150 Zoom                    | <b>112.00</b>          |

### New Sigma Lenses

|                    |               |                    |               |
|--------------------|---------------|--------------------|---------------|
| 24 f/2.8           | <b>104.95</b> | 39-80 f/3.5 Macro  | <b>157.95</b> |
| 28 f/2.8 mm (comp) | <b>79.95</b>  | 70-150 f/2.5 Macro | <b>119.95</b> |
| 135 f/2.8          | <b>76.95</b>  | 70-200 f/4.5 Macro | <b>208.95</b> |
| 80-200 f/3.5 Macro | <b>168.95</b> | 75-250 f/4.5       | <b>244.95</b> |

### Soligor Asanuma

|                   |               |                |               |
|-------------------|---------------|----------------|---------------|
| 28mm f/2.8        | <b>92.95</b>  | 37-105 f/3.5   | <b>226.50</b> |
| 100mm f/2 compact | <b>109.95</b> | 28-85mm f/3.5  | <b>319.95</b> |
| 135mm f/2.8       | <b>77.95</b>  | 80-200mm f/4.5 | <b>319.95</b> |
| 100-300mm f/5.6   | <b>164.95</b> | 200mm f/3.5    | <b>97.95</b>  |
| 70-210 f/3.5      | <b>229.50</b> | 75-150mm f/3.8 | <b>164.95</b> |

### TAMRON ADAPTALL

|             |               |                      |               |
|-------------|---------------|----------------------|---------------|
| 24mm f/2.5  | <b>129.95</b> | 35-80mm f/2.8        | <b>248.95</b> |
| 28mm f/2.8  | <b>94.95</b>  | 70-150 f/3.5 Macro   | <b>157.95</b> |
| 105mm f/2.5 | <b>97.50</b>  | 85-210 f/4.5 Macro   | <b>179.95</b> |
| 135mm f/2.8 | <b>84.95</b>  | 80-250mm f/3.8 Macro | <b>264.95</b> |
| 200mm f/3.5 | <b>104.95</b> | 70-230 f/4.5         | <b>519.50</b> |
| 300mm f/5.6 | <b>124.95</b> | 70-210 f/3.5 SP      | <b>329.95</b> |

### VIVITAR REBATE

|                         |               |                     |               |
|-------------------------|---------------|---------------------|---------------|
| 70-210mm f/3.5 Series I | <b>338.95</b> | 28mm f/1.9 Series I | <b>169.95</b> |
| 35-85 f/2.8 VMC         | <b>344.95</b> | 28mm f/2.8          | <b>94.50</b>  |
| 24-48 f/3.8 VMC         | <b>344.95</b> | 70-150mm f/3.8      | <b>189.95</b> |
| 135mm f/2.8             | <b>74.95</b>  | 80-200mm f/4.5      | <b>168.95</b> |
| 35-105mm f/3.5          | <b>268.95</b> | 24-48 f/3.8 VMC     | <b>344.95</b> |
| 75-205mm f/3.8 CF       | <b>194.95</b> | TX Lenses           | <b>CALL</b>   |
| 100-200 f/4 CF          | <b>198.95</b> |                     |               |

### MOVIE EQUIPMENT

|                         |               |                       |               |
|-------------------------|---------------|-----------------------|---------------|
| Beaulieu                | <b>CALL</b>   | Elmo 600M Projector   | <b>249.50</b> |
| Bauer                   | <b>CALL</b>   | Elmo ST600 DM         | <b>289.95</b> |
| Copial                  | <b>CALL</b>   | Elmo ST7200 HDM       | <b>479.95</b> |
| Canon 514 XL/S          | <b>283.50</b> | Elmo GS1200 Stereo    | <b>779.95</b> |
| Canon SP 1000 Projector | <b>224.95</b> | Elmo GS300 Stereo     | <b>447.95</b> |
| Chicon                  | <b>158.95</b> | Elmo 31XL Sound       | <b>164.95</b> |
| Sankyo ES 44XL          | <b>158.95</b> | Bell & Howell         | <b>CALL</b>   |
| Elmo 350SL              | <b>236.95</b> | Minolta KL 601        | <b>194.95</b> |
| Elmo 612 EXL-200H       | <b>449.95</b> | Minolta KL 401        | <b>179.95</b> |
| Elmo 912 Editor         | <b>45.95</b>  | Sankyo S800 Projector | <b>398.95</b> |
| Elmo 1012 EXL sd 200H   | <b>558.95</b> | Sankyo                | <b>CALL</b>   |
| Elmo 3000 Auto Focus    | <b>499.95</b> | Yashica 50XL Sound    | <b>244.95</b> |

### NEW SLIDE PROJECTORS

|               |               |               |               |
|---------------|---------------|---------------|---------------|
| RF 60 (B59A)  | <b>114.95</b> | 750H          | <b>133.95</b> |
| RF 60 (B59Z)  | <b>134.95</b> | 760H          | <b>152.95</b> |
| AF 70 (B61A)  | <b>132.95</b> | 850H          | <b>169.95</b> |
| AF 80 w/Zoom  | <b>159.95</b> | 850H Custom   | <b>194.95</b> |
| AF 70 (B61H2) | <b>149.95</b> | 850H Custom   | <b>215.95</b> |
| 600H          | <b>89.95</b>  | Zoom lens add | <b>19.95</b>  |

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| Olympus OM-1       | 18.00 | 28.00 |

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| D120 Duet      | 189.00 |
| Transcriber    | 225.00 |
| D130 Duet      | 235.00 |
| DM-1           | 54.95  |

### SLIK TRIPODS

|                           |        |             |        |
|---------------------------|--------|-------------|--------|
| #500E                     | 16.50  | #8103       | 36.50  |
| #104                      | 41.50  | #3205       | 51.50  |
| 2006                      | 11.00  | M410        | 115.00 |
| 3006                      | 15.50  | M300 Master | 38.95  |
| 8006                      | 22.00  | U200        | 36.95  |
| Studio Deluxe             | 240.00 | U210        | 51.50  |
| M310 Master Deluxe        | 78.50  |             |        |
| Self Twin Camera Platform | 23.97  |             |        |
| Standard Ball Head        | 29.95  |             |        |
| Twin Axis Macro Focus     | 82.00  |             |        |

### VIVITAR AUTO TX LENSES

|           |        |            |        |
|-----------|--------|------------|--------|
| 24 f/2.8  | 112.00 | 200 f/3.5  | 89.00  |
| 28 f/2.8  | 85.00  | 300 TX     | 95.00  |
| 135 f/1.5 | 64.00  | TX MTS     | 17.95  |
| 35 f/2.8  | 105.00 | 100-200 CF | 215.00 |
| 70 f/1.8  | 188.00 | 400 TX     | 179.00 |

### LATEST SIGMA XZ LENSES

|                     |        |                |        |
|---------------------|--------|----------------|--------|
| 16 f/2.8            | 109.00 | 18 f/2.8       | 112.00 |
| 28 f/2.8            | 86.00  | 500 f/8 Mirror | 185.00 |
| 70 f/2.8            | 179.00 |                |        |
| 39-80 f/3.5         | 145.00 | 80-200         | 225.00 |
| 24 f/2.8 Filtermate | 99.00  |                |        |

### LEICA-Specials

|       |        |        |        |
|-------|--------|--------|--------|
| 7x42B | 475.00 | 6x42C  | 236.00 |
| 8x32  | 425.00 | 8x40B  | 484.00 |
| 10x22 | 425.00 | 10x40B | 484.00 |

### LEICA CAMERAS

|                    |        |
|--------------------|--------|
| R-3 Mol Auto Body  | 789.00 |
| R-3 Winder         | 320.00 |
| MD2 (RFRD)         | 546.00 |
| Minos GL           | 189.00 |
| Minos 110 S Outfit | 125.00 |
| LEITZ TITAN TRIPOD | 79.95  |

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| SL35E 1.8           | 259.00 |
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| Rollei X F35        | 79.00  |
| Rollei P350         | 68.00  |
| Rollei 35S          | 124.95 |
| Rollei A110         | 145.00 |
| Rollei SL 35 ME 1.8 | 162.00 |
| Delta 4             | 75.50  |
| 35 f/2.8 Rollei     | 89.00  |
| 85 f/2.8 Rollei     | 96.00  |
| 135 f/2.8 Sonnar    | 110.00 |
| Rollei 35 LED       | 75.00  |

### FIXED MOUNTS LENS SPECIAL

|               |        |
|---------------|--------|
| 17mm          | 169.00 |
| 24mm F2       | 159.00 |
| 24mm 2.8      | 149.00 |
| 28mm F2       | 169.00 |
| 28mm          | 89.00  |
| 35mm F2.8     | 70.00  |
| 35mm F2.8 Mac | 134.00 |
| 135 f/2.8     | 74.00  |
| 200 f/3.5     | 95.00  |
| 75-150        | 169.00 |
| 2X Multiplier | 48.50  |
| 400-5.6       | 204.00 |
| 75-205 3.8    | 192.00 |
| 28 f/1.8      | 169.00 |
| 100-300       | 216.00 |
| 300 5.6       | 135.00 |
| 100-200 F4    | 192.00 |
| 23 Multi      | 53.00  |

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|                      |        |
|----------------------|--------|
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| 70-210               | 342.00 |
| 35-85 MACRO          | 340.00 |
| 90mm 2.5 Macro       | 239.00 |
| 90-180mm VMC         | 336.00 |
| 24-48                | 336.00 |

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### YASHICA

|                    |        |
|--------------------|--------|
| Electro 35 GSW w/c | 90.95  |
| 134 f/1.7          | 169.95 |
| Contax RTST 50 1.4 | 409.00 |
| FR Winder          | 69.95  |
| FR Body            | 175.00 |
| FR 11 S            | 229.00 |
| RTS Body           | 349.00 |

### YASHICA MAT 1240 with case 134.00

|                       |        |           |        |
|-----------------------|--------|-----------|--------|
| 24 f/2.8              | 112.00 | 135 f/2.8 | 79.00  |
| 28 f/2.8              | 79.00  | 200 f/4.0 | 122.00 |
| 35 f/2.8              | 87.95  | 300 f/5.6 | 174.00 |
| 55mm 1.4 Macro w/case | 120.00 |           |        |
| 70 f/2.0              | 210.00 | 36-90     | 225.00 |

### Zeiss "T" Lenses

|                         |        |
|-------------------------|--------|
| 25mm 1/2.8 Distagon     | 236.00 |
| 28mm 1/2.8 Distagon     | 190.00 |
| 28mm 1/2.0 Distagon     | 355.00 |
| 35mm 1/1.4 Distagon     | 440.00 |
| 35mm 1/2.8 Distagon     | 149.95 |
| 65mm 1/1.4 Planar       | 220.00 |
| 65mm 1/2.8 Sonnar       | 241.95 |
| 135mm 1/2.8 Sonnar      | 210.00 |
| 200mm 1/3.5 Tele Tessar | 320.00 |
| Case RTS                | 26.95  |
| Case RTS & winder       | 42.95  |

### EXPOSURE METERS

|                            |        |
|----------------------------|--------|
| Gossen Luna Pro SBC        | 139.95 |
| Gossen Super Pilot SBC     | 67.50  |
| Gossen Scout 2             | 21.25  |
| Gossen Luna Pro w/c/s      | 92.00  |
| Variable alt. for Luna Pro | 32.00  |
| Gossen CDS Meter           | 27.95  |
| Gossen Pilot 2             | 23.95  |
| Gossen Mark II Flash Meter | 230.00 |
| Gossen N-100               | 46.95  |
| Minolta Flash Meter        | 259.00 |
| Minolta Meter II           | 99.00  |
| Minolta Spot II            | 330.00 |
| Pentax Spotmeter V         | 179.00 |
| Digital Spotmeter          | 275.00 |
| Soligor 1/4 Meter          | 149.00 |
| 11848 Sekonic              | 90.00  |
| 12258 Sekonic              | 57.00  |
| 12988 Sekonic              | 177.00 |
| 1418 Sekonic               | 57.00  |
| 1418 Sekonic               | 102.00 |
| 1418 Sekonic               | 119.00 |

### Vivitar Flashes

|               |        |
|---------------|--------|
| 160 LX        | 119.00 |
| 230 LX        | 129.00 |
| 260 LX        | 139.00 |
| #365          | 109.00 |
| #255 38 50    | 57.00  |
| #252 32.00    |        |
| #273 54.00    |        |
| SG 60 Charger | 59.95  |

### Vivitar #283 73.99

|                        |       |
|------------------------|-------|
| Lens Filter Adapter    | 3.50  |
| VPI                    | 13.50 |
| Vari Angle Kit         | 11.50 |
| Filter Kit             | 9.95  |
| Soft Light/Bounce      | 36.00 |
| Charger 15 minute      | 25.00 |
| WVP-1 510V Pack        | 23.00 |
| MC-3 MCad / 283        | 13.95 |
| Quick Release Pistol B | 7.15  |
| 35 Bracket             | 5.95  |
| Cable Release          | 3.50  |

### PENTAX K SERIES

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|---------------------|----------|----------|----------|--------|
| ME.....             | \$159.99 | \$219.00 | \$269.00 | 17.95  |
| MX.....             | 179.00   | 249.99   | 295.00   | 17.95  |
| K2.....             | 189.00   | 249.99   | 324.99   | 28.00  |
| ME & MX Winder..... |          |          |          | 85.00  |
| For Black add.....  |          |          |          | 16.00  |
| K1000 Body.....     |          |          |          | 120.00 |

### PENTAX 6 x 7

|                                   |        |
|-----------------------------------|--------|
| New body w/ mirror lock-up, prism | 695.00 |
| Finder 105 2.4 SMCT lens          | 755.00 |
| 35 f/2.8 "bakar" lens             | 499.00 |
| 55 f/3.5                          | 365.00 |
| 75 f/4.5                          | 212.00 |
| 90 f/2.8 Shutter lens             | 215.00 |
| 150 f/2.8                         | 219.99 |
| 200 f/4                           | 265.00 |
| 300 f/4                           | 539.99 |
| Bx7 Body                          | 274.00 |
| Auto 110                          | 147.00 |
| System Tam Comp. Kit              | 348.00 |
| System Tam Major Comp. Kit        | 273.00 |
| Winder                            | 41.90  |
| AF 130P Flash                     | 25.00  |
| 18mm Lens                         | 41.00  |
| 50mm Lens                         | 41.00  |

### PENTAX SMCT LENS (New M) Bayonet

|           |        |           |        |
|-----------|--------|-----------|--------|
| 24 f/2.8  | 149.00 | 135 f/2.8 | 85.00  |
| 28 f/2.8  | 138.00 | 135 f/2.8 | 134.99 |
| 35 f/2    | 166.00 | 200 f/4   | 129.00 |
| 35 f/2.8  | 110.00 | 45 f/2.5  | 279.99 |
| 50 Macro  | 125.00 | 80-200    | 245.00 |
| 100 Macro | 165.00 | 40 f/2.8  | 85.99  |
| 30 f/2.8  | 115.00 | 85 f/2    | 182.99 |
| 100 f/2.8 | 125.99 | 200 f/2.5 | 250.00 |
| 300 f/4   | 252.00 | 50 f/4.5  | 315.00 |
| 35 f/2.8  | 110.00 | 28-50     | 189.00 |

### UNICOLOR

|                     |       |
|---------------------|-------|
| Slide Package       | 23.95 |
| Printing Package    | 39.95 |
| Discs               | 15.95 |
| Picture Box Cass    | 16.50 |
| 3 x 3 Filter Set    | 10.95 |
| 8x10 Undrum         | 17.00 |
| 16 x 20 Undrum      | 27.50 |
| 35 Undrum           | 24.95 |
| 35 Undrum 120 f/110 | 2.49  |
| Jingle Bell Timer   | 18.95 |
| Uniliner 10X        | 32.95 |
| Paper Safe          | 14.95 |
| Rigger Box Timer    | 32.95 |
| Exposure Meter      | 31.95 |
| Mousetrap Press     | 10.95 |

### ENLARGING TIMERS

|                               |       |
|-------------------------------|-------|
| Omega Digital Timer           | 96.00 |
| Omega 8-60 sec. Timer         | 11.50 |
| E-99 Timer                    | 37.00 |
| EPD Printal Timer             | 37.95 |
| EPD Digital Timer             | 78.50 |
| Audio Repeat II Omega         | 35.00 |
| Vivitar Digital Process Timer | 69.95 |

### SAUNDERS OMEGA BORDERLESS EASELS

|                                  |        |          |       |
|----------------------------------|--------|----------|-------|
| 8x10                             | 30.50  | 11x14DLX | 16.50 |
| 16x20                            | 48.95  | 11x14DLX | 16.50 |
| Saunders 14x17 4 Blade adj.      | 55.00  |          |       |
| Saunders Omega 8x10 Print & Rep. | 149.50 |          |       |
| Saunders Omega 11x14 easel       | 14.95  |          |       |
| 4-1 Easel up to 8x10             | 9.95   |          |       |
| Contact Printer                  | 18.00  |          |       |
| Soligor Paper Safe 8x10          | 44.95  |          |       |
| Coast 1417 4 Blade Adj.          | 14.95  |          |       |
| Coast 11x14 Borderless Easel     | 14.95  |          |       |

### MOTOR BASE & DRUMS

|                        |       |
|------------------------|-------|
| Basilar Motor Base     | 34.00 |
| Basilar DLA Motor Base | 48.00 |
| Unislar Motor Base     | 37.95 |
| Chromag Dual Apogizer  | 36.95 |
| Omega 8x10 Drum        | 11.95 |
| 11x14 Drum             | 18.95 |
| 20x24                  | 31.95 |
| Basilar 8x10 Drum      | 10.95 |
| 11x14                  | 18.95 |

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### ENLARGING LENSES

|                 |        |             |        |
|-----------------|--------|-------------|--------|
| 50mm 1/3.5      | 56.00  | 75mm 1/4.5  | 65.00  |
| 90mm 1/4.5      | 76.99  | 105mm 1/4.5 | 82.99  |
| 135mm 1/4.5     |        |             | 103.00 |
| 50mm 1/2.8      | 110.00 | 50mm 1/4    | 90.00  |
| 60mm 1/5.6      | 109.00 | 80mm 1/5.6  | 109.99 |
| 105mm 1/5.6     | 164.99 | 105mm 1/5.6 | 150.00 |
| Nikon EL NIKKOR |        |             |        |
| 50mm 1/4.0      | 45.00  | 50mm 1/2.8  | 75.00  |
| 53mm 1/3.0      | 140.00 | 75mm 1/4.0  | 75.00  |
| 80mm 1/5.6      | 115.00 |             |        |
| MINOLTA CE      |        |             |        |
| 30 f/2.8        | 59.00  | 50 f/2.8    | 59.00  |
| 80 f/5.6        | 56.00  |             |        |

### CANON CALCULATORS

|                 |       |
|-----------------|-------|
| P10-0           | 55.95 |
| P101-0          | 98.00 |
| Polimetric LC-4 | 16.50 |
| Polimetric LC-5 | 24.50 |
| Credit Card     |       |
| LC-6            | 24.50 |
| LC-Quartz       | 44.50 |
| Canon L1011     | 37.95 |
| Canon LC1014    | 48.50 |
| Canon LC1517    | 69.50 |

### ASCOR

|                            |        |                |       |
|----------------------------|--------|----------------|-------|
| 1600-II                    | 205.00 | Battery Holder | 24.50 |
| Charger                    | 16.95  |                |       |
| 510 Vt. Batt. Pack         | 41.00  |                |       |
| Lens Head                  | 17.95  | Ringlight Head | 35.00 |
| Remote Head                | 29.50  |                |       |
| Bare Bulb System           | 32.00  |                |       |
| Ringlight System           | 49.00  |                |       |
| Standard Head              | 35.00  |                |       |
| Gratite Clamps             | 17.95  |                |       |
| Swivel Bracket             | 13.95  |                |       |
| Sync. Cord                 | 6.00   |                |       |
| Super Slave II             | 27.00  |                |       |
| Remote Slave               | 22.50  |                |       |
| Ascort GCL Location Kit    | 140.00 |                |       |
| Ascort C01200 Basic Outfit | 679.95 |                |       |

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### CALCULATORS

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|--------|--------|----------------|--------|
| TI 509 | 296.00 | TI 58          | 84.00  |
| TI 40  | 21.50  | TI 5050M       | 56.00  |
| TI 30  | 17.00  | TI 57          | 41.00  |
| TI 55  | 39.00  | PC 100 Printer | 147.00 |

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| Fuji R 100/36 65 Process  | 4.75                                                                              |
| KR or KM 135/36           | 5.45                                                                              |
| Kodachrome Super 8        | 4.95                                                                              |
| Kodachrome Super 8 160    | 5.10                                                                              |
| Kodachrome Sound          | 6.49                                                                              |
| Kodachrome Sound          | 7.30                                                                              |
| PA 10                     | 5.20                                                                              |
| PA 10                     | \$X70 Film                                                                        |
| 135/20                    | 1.29                                                                              |
| 135/20                    | 1.79                                                                              |
| 135/20                    | 1.29                                                                              |
| 135/36                    | 1.86                                                                              |
| 135/36                    | 2.36                                                                              |
| 135/36                    | 2.89                                                                              |
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| 155A      | 49.99  | 199A      | 89.99  |
| Data Back | 69.99  | F1 Back   | 100.99 |

### CANON FD LENSES

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|----------|--------|----------|--------|
| 50 F1.8  | 74.99  | 50 F1.4  | 115.99 |
| 55 F1.7  | 179.99 | 17 F4    | 252.99 |
| 20 F2.8  | 191.99 | 24 F2.8  | 155.99 |
| 28 F2.8  | 130.99 | 28 F2.2  | 232.99 |
| 35 F2.5  | 74.99  | 35 F2    | 177.99 |
| 85 F1.8  | 159.99 | 100 F2.8 | 131.99 |
| 135 F3.5 | 97.99  | 135 F2.5 | 157.99 |
| 200 F4   | 150.99 | 200 F2.8 | 292.99 |
| 300 F5.6 | 249.99 | 500 F8   | 462.99 |
| 80 700   | 365.99 | 35 70    | 414.99 |

### MOVIE CAMERAS

|          |        |         |        |
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| 514XL S  | 277.99 | 312XL S | 204.99 |
| 514XL    | 189.99 | 310XL   | 135.99 |
| PS1000   | 219.99 |         |        |

### VIVITAR

|                  |         |          |        |
|------------------|---------|----------|--------|
| 55 Macro Special | 74 F2.8 | 99.99    |        |
| 24 F2.0          | 144.99  | 28 F2.0  | 107.99 |
| 28 F2.8          | 97.99   | 35 F2.8  | 78.99  |
| 135 F2.8         | 73.99   | 200 F3.5 | 97.99  |
| 35 105           | 264.99  | 70 150   | 175.99 |
| 100 200          | 195.99  | 75 205   | 194.99 |
| 80 200           | 165.99  | 100 300  | 214.99 |

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| 135 F2.8 | 162.99 | 200 F3.5 | 183.99 |
| 35 85    | 329.99 | 70 210   | 339.99 |

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|-----|-------|-------------|-------|
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| 255 | 40.99 | Charge 15   | 39.99 |
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| 283 | 74.99 | Pouch       | 3.99  |
| 285 | 85.99 | Pistol Grip | 29.99 |
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### KONICA

|           |        |         |        |
|-----------|--------|---------|--------|
| TC Body   | 129.99 | T4      | 190.99 |
| ETN       | 89.99  | Winder  | 35.99  |
| ETP       | 57.99  | Auto 52 | 7.99   |
| C35 Auto  | 73.99  | C35V    | 63.99  |
| Auto Pkcs | 106.99 |         |        |

### HEXANON LENSES

|         |        |          |        |
|---------|--------|----------|--------|
| 40 F1.8 | 64.99  | 85 F1.8  | 150.99 |
| 50 F1.7 | 64.99  | 100 F2.8 | 193.99 |
| 50 F1.4 | 104.99 | 135 F2.5 | 147.99 |
| 214     | 229.99 | 135 F3.5 | 71.99  |
| 24 F2.8 | 193.99 | 200 F4   | 106.99 |
| 28 F1.8 | 285.99 | 300 F4.5 | 277.99 |
| 28 F3.5 | 80.99  | 45 100   | 425.99 |
| 35 F2.0 | 169.99 | 35 70    | CALL   |
| 35 F2.8 | 124.99 | 80 200   | 364.99 |
| 85 mac  | 179.99 |          |        |
| 100 mac | CALL   |          |        |

### MINOLTA

|                 |        |      |        |
|-----------------|--------|------|--------|
| XG711.7         | 259.99 |      |        |
| XX Motor W-AES  | CALL   |      |        |
| XD11            | 287.99 | XD5  | 230.99 |
| XG7             | 190.99 | XG 1 | 159.99 |
| Winder          | 75.99  | 200K | 45.99  |
| 110 SLR w/Flash | 171.99 |      |        |

### ROKKOR MD LENSES

|          |        |          |        |
|----------|--------|----------|--------|
| 45 F2    | 55.99  | 50 F1.7  | 72.99  |
| 50 F1.4  | 107.99 | 50 F1.2  | 155.99 |
| 17 F4    | 269.99 | 20 F2.8  | 233.99 |
| 24 F2.8  | 133.99 | 28 F2.8  | 106.99 |
| 28 F2.0  | 233.99 | 35 F2.8  | 74.99  |
| 35 F1.8  | 157.99 | 85 F2.0  | 144.99 |
| 100 F2.5 | 132.99 | 135 F3.5 | 74.99  |
| 135 F2.8 | 102.99 | 200 F2.8 | 286.99 |
| 200 F4   | 116.99 | 300 F5.6 | 199.99 |
| 35 70    | 228.99 | 50 135   | 228.99 |
| 75 200   | 285.99 | 500 F8   | 299.99 |

### CELTIC LENSES

|          |       |         |       |
|----------|-------|---------|-------|
| 28 F2.8  | 79.99 | 35 F2.8 | 58.99 |
| 115 F2.8 | 77.99 | 200 F4  | 84.99 |

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|     |        |      |        |
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| G   | 60.99  | SD   | 102.99 |
| S   | 82.99  | 470E | 68.99  |

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|            |        |       |        |
|------------|--------|-------|--------|
| XL601      | 196.00 | XL401 | 175.00 |
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## KEPPLER'S SLR NOTEBOOK

Continued from previous page



Neatest modernization of all: a tiny screw at back of 135mm f/2.3 Series 1 Vivitar updates it to use on modern Nikons.

from repair shops owned by the camera makers or importers) that I've talked to explain that they obtain most of their camera and lens repair parts initially from the camera manufacturers. Repairmen don't want to annoy their sources by announcing that they will update old lenses. The camera and lens makers would far rather sell new lenses. However, if you approach a competent repairman yourself individually, the work can get done. If you get a turn-down, try someone else.

I've received many a letter from handy readers who have updated their own lenses, but I find that the various makes and mounts all present different problems. These are better solved by a good repairman instead of hacking up the job yourself. (Oh well, maybe I'm just fumblefingered.)

## Can you get ring flash in a bowl with a hole?



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|----------------------------------|----------|-----------------------------------|----------|---------|
| Pentax ME                        | \$179.95 | \$239.95                          | \$289.95 | \$16.95 |
| Pentax MX                        | \$187.50 | \$259.95                          | \$309.95 | 16.95   |
| ME & MX Winder                   | \$7.95   | Add \$14.00 for ME or MX in black |          |         |
| Auto 110                         | \$179.00 |                                   |          |         |
| Deluxe Kit System 10             | \$389.00 |                                   |          |         |
| K1000 Flash f.2.8 filters & case | \$229.00 |                                   |          |         |



## CANON

|                   | Body     | w/50mm                       | w/50mm   | Case    |
|-------------------|----------|------------------------------|----------|---------|
| Canon AT-1        | \$159.95 | \$229.50                     | \$269.50 | \$19.95 |
| Canon AE-1        | \$169.95 | \$239.95                     | \$279.95 | 19.95   |
| Canon AE-1        | \$207.50 | \$269.95                     | \$308.95 | 19.95   |
| Canon AE-1 Body   | \$179.95 | Canon AE-1 black add \$20.00 |          |         |
| Canon AE-1 Winder | \$79.95  | Canon AE-1 flash 155A        |          |         |
| Canon A35F w/case | \$6.95   |                              |          |         |
| Canon AE-1        | \$6.95   |                              |          |         |



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| Minolta XL 440S        | \$215.00 |
| Minolta XL 225S        | \$174.95 |
| Minolta 6000 Projector | \$254.95 |

### CANON

|                         |          |
|-------------------------|----------|
| Canon 1014 XLS          | \$669.00 |
| Canon 1144 XLS w/case   | \$529.95 |
| Canon A2512 XLS w/case  | \$239.95 |
| Canon 5141 XLS w/case   | \$209.95 |
| Canon 5141 XLS          | \$209.95 |
| Canon 5141 XLS w/case   | \$209.95 |
| Canon PS 1000 Projector | \$239.95 |
| Cine                    | \$249.95 |
| Yashica Sound 50XL      | \$109.95 |
| Yashica Sound 20XL      | \$109.95 |
| Yashica P810 Projector  | \$258.95 |
| Yashica P820 Projector  | \$209.95 |

## OLYMPUS PEARLCORDER

|                                           |          |
|-------------------------------------------|----------|
| Pearlcorder SDH Outfit                    | \$199.99 |
| Pearlcorder SD standard outfit            | \$189.99 |
| Pearlcorder S201 Basic Set                | \$5.00   |
| Pearlcorder S301 Basic Set                | \$139.99 |
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| FM Radio Tuner for SD                     | \$35.99  |
| Voice Activator for SD                    | \$24.99  |
| Micro Cassette MC-60 for S/SD ex.         | 2.50     |
| Panasonic Transcriber to Work Pearlcorder | \$45.00  |

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|                           |          |
|---------------------------|----------|
| Olympus 35 RD with case   | \$119.99 |
| Olympus 35 RC with case   | \$99.99  |
| Olympus 35 Trip SD Outfit | \$69.99  |

### OLYMPUS

|                   |          |
|-------------------|----------|
| Olympus OM-10     | \$219.00 |
| Olympus OM-1 MD   | \$184.95 |
| Olympus OM-2 MD   | \$294.95 |
| Olympus Winder    | \$95.00  |
| Olympus 310 Flash | \$55.00  |
| Olympus OM-1N add | \$10.00  |
| Olympus OM-2N add | \$19.95  |

### YASHICA

|                |          |
|----------------|----------|
| FR Black       | \$154.95 |
| FR 1 Black     | \$198.50 |
| FR II Chrome   | \$149.95 |
| Yashica Winder | \$74.95  |
| 35 EF          | \$89.95  |
| Electro 35 GSN | \$92.50  |

## YUS LENSES

|          |        |
|----------|--------|
| 135 F2.8 | \$9.95 |
| 28 F2.8  | \$9.95 |

## ROLLEI



|                            |          |
|----------------------------|----------|
| ROLLEI A110 KIT            | \$149.99 |
| Rollei E110 Chrome         | \$99.99  |
| Rollei LED                 | \$29.95  |
| Rollei 35 Chrome           | \$119.99 |
| Rollei 35 Black            | \$129.99 |
| Rollei 35S Chrome          | \$149.99 |
| Rollei 35S Black           | \$159.99 |
| Rollei E 158 Strobe        | \$13.99  |
| Soft Case for B35, 35, 35S | \$3.99   |
| Miniox EL                  | \$185.95 |
| Miniox New EL              | \$199.95 |
| Miniox Flash               | \$60.00  |

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## SEEING PICTURES

Continued from page 15

reer, Richards's emotional involvement with his subjects provides the most distinguishing mark of his work, and is his closest link to Eugene Smith. This involvement was clearly expressed as well, in his first major book (*Dorchester Days* is his second), *Few Comforts or Surprises: The Arkansas Delta* (The MIT Press, \$9.95, hardcover), published in 1973. These photographs resulted from Richards's experiences in the southeast section of Arkansas, first as a VISTA volunteer, later as part of a group formed to continue working with and helping the black community there.

In his introduction to *Few Comforts or Surprises*, he describes the world he chose to document:

"The climate and land still provide plantation owners with abundant cash crops, and black people, uncertain of their rights as human beings, are still shut in. Desperation and physical ordeal are conspicuous. More than 60 percent of the black families in six counties of eastern Arkansas barely earn \$2,000 a year; 70 percent of the dwellings are deteriorated and without plumbing. . . .

"There is much untreated sickness, and families go hungry because there are so many mouths to feed. . . . People are deformed by petty jobs and unemployment, shadowy bars become the centers of their lives.

"In the ragged Delta towns police, storekeepers, Klansmen, judges and raucous old politicians empowered by rich whites conspire to maintain the old racial patterns, while barren promises of reparation and deliverance are made by people playing the games of the concerned."

Richards's photographs are as direct and hard-hitting as his words. Here he seldom tries for effect: His technique is more straightforward than that used in *Dorchester Days*. With a few exceptions, the photographs are not as dramatic as those in his later book—possibly he was in the process of developing his personal style, possibly a different emotional context called forth a different approach.

It is a simple documentation of the appalling life he describes in words: A wife comforts a husband wounded by Klansmen (below), a young black soldier poses straight-on in front of a dilapidated shanty; a hopeful-faced teenage couple stand with arms around each other in the litter-strewn alleyway between crude cement-block houses. There are close-ups of hands and legs with untreated burns and infections; churches housed in sagging wooden shacks; a funeral ceremony in a bleak field.

Clearly, Richards's subjects are not popular, nor are they presented in a way that will ease reluctant viewers into acceptance. His current work, which deals with surgery, is not likely to have ready appeal, either. Yet, if the essay he has completed to date is any indication, it may very well be an important exploration of meaning to almost everyone. The essay, accompanied by the diary entries of his friend Dorothea Lynch, deals with her mastectomy. When Richards told me of the essay, my reaction was probably similar to that of most people—I wasn't anxious to see it. On the other hand, I did want to see his latest work because the more I viewed his photographs, the stronger my conviction that they were from a very special talent.

I wasn't disappointed. Richards has avoided the shock of operating room de-

Continued on page 196



Direct style (such as in this "Victim of assault by Klansmen") marks Richards' images from *Few Comforts and Surprises: The Arkansas Delta*.



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### Mini tripods for maxi performance



Gitzo's Mini Studex tripods collapse to 16 in. or less, extend to more than 5 ft. and carry loads to 30 lbs. The secret? Six-section legs and two-section center columns. Outer leg sections and center column are 1/4 in. in diameter, for carrying heavy loads. The Mini Studex (\$169.95) ranges from 12 to 65 in., weighs 5 lb. The Mini Studex Performance (\$199.95) features Gitzo's adjustable leg spread control, squats almost to floor level with an accessory short center column, extends to 68 in., weighs 5 1/2 lb.

### Slik tripod gives you the lowdown



Here's a tripod with a few new twists. It's got closed-section legs with flip-lock adjusters. Its leg braces have an angle override system allowing each leg to be adjusted beyond its normal stop position up to 90°. This permits low-angle shooting and (with one leg braced in an extended position) convenient copying. With the three-way pan head removed from the geared center-post and mounted on a threaded platform on one of the legs, the camera platform is just 7 3/4 in. from the ground. Another clever feature is a "panorama dial" calibrated for 360° shooting sequences with 28.50 and 135mm lenses. The U210 extends to 63 in. \$79.95.

### Chinon adds more compact sound



To beef up its line of slim sound cameras, Chinon adds the 20XL and 20PXL to top model 30RXL introduced last year at Photokina. Both new models have 11-22mm f/1.3 zooms, automatic recording, auto power shut-off and LED monitor panel to check if functions are operational. Exposure is totally automatic with backlight compensation with only four AA alkalines required for power. The only difference is power zooming on the PXL model. Cameras weigh in at just under 2 lb.

### Minolta comes on with super 8 sound



Very comfortable fold-out handles highlight three new super 8 sound cameras from Minolta. Models include the XL-84S with 7-56mm f/1.4 zoom; XL-64S with 8-48mm f/1.4 and XL-42S with 8.5-34mm f/1.2. All have macro focusing. Sound system is automatic-only with normal/low settings and there are microphone and auxiliary inputs. Top model has 18, 24 fps and single frame; others have 18 fps and single frame. Minolta retains manual override as well as auto exposure, split-image focusing and contacts for optional FM receiver for use with wireless microphone.

### Elmo's compact folding duo



An unusual approach in compact super 8 design? These Elmo cameras look unassuming and gripless until you tug on the bottom and draw down their unique folding handles. When you're through shooting, snap up the handle and slide them into pocket or pouch. The 614-XL offers as 8-48mm f/1.4 zoom; the 412-XL has an 8.5-34mm f/1.2. Both use the Elmo Focus-free method of universal focusing, auto exposure with backlight control and macro mode. Power zooming buttons are directly above the handle and viewfinder is of micropism type with f/stop indicated on side. Weights are 1.6 and 1.5 lb., respectively.

### Pocket a Sankyo? Here are three



Back to basics with a 21-oz. super 8 camera that has fold-away handle for easy transport. Not so basic is the EM-30XL's 10-30mm f/1.2 zoom that focuses to 2 in. from subjects, manual and auto exposure, motorized zoom and single frame as well as normal 18 fps. The EM-40XL and EM-60XL get fancier with built-in self-timer and interval timer as well as auto fader, backlight control; 18, 24, 36 fps, flash-sync socket. The EM-60XL has a 7.5-45mm f/1.2 zoom; the EM-40XL, a 9.2-37mm f/1.2. Both have odd but comfortable triangular grips. Prices, in ascending order: \$215, \$285 and \$335.

### B & H projectors remain silent



Far be it for Bell & Howell to neglect any aspect of the super 8 scene. Ergo, a trio of non-sound (silent, that is) Luminas in the flat, low-slung, boxy, no-frills profile the company has been favoring of late. Most eye-catching feature is the simple, essentials-only control panel on the side. Among those controls on the MX33 are forward-reverse-still projection, lighted auto take-up, through-the-camera rewind and 18 fps running speed. Add 9 and 6 fps, auto stop and fast forward to get the MX43; continue with 3 fps, fast reverse, lamp saver and film position counter to make the QX80.

### Chinon projector, small and silent



Chinon's 2000GL Dual-8 Silent is also quiet-running and compact weighing little more than 9 lb. The unit has an 18-30mm f/1.5 zoom, 100-watt tungsten-halogen lamp with a claimed life of more than 50 hr. and requires no adaptors when changing from super 8 to regular 8 film showings. Other items of interest are still frame mode, single 18 fps speed and a speed compensation knob, right next to the main control, to compensate for variations in line voltage. Film capacity is 400 ft. \$155.







## B & H moves on the silent front



It's not all sound and automatic focusing on the camera front being put forth by Bell & Howell. The latest pair of silent super 8s is definitely geared to the beginning movie maker. The MicroStar presents a neat, no-frills, boxy package (without the usual folding grip handle) that includes a single-focal-length, fixed-focus f/1.3 lens, 200° shutter, through-lens viewing and a single 18-fps filming speed. Add a Z to the name and you get a focusing 2.5:1 ratio f/1.2 lens, and a conventional handle that tucks in underneath when not in use.

## New Sound from Bell & Howell



Bell & Howell has come across with their first two-track sound projector, the DCT, that offers a powerful 150-watt projection lamp as well. There's recording and playback on both tracks, LED sound level monitor, digital film counter, tone and pitch controls and 15-25mm f/1.2 zoom. A lower-priced DCR model retains the same lens but opts for single-track-only recording on less powerful amplifier, 100-watt lamp and double interlock to prevent accidental erasure. For the economy-minded there's also the SoundStar with 20-32mm f/1.5, sound mixing and simpler controls and SoundStar XJ with 18-30mm lens.

## Two super 8 giants nod toward video



Looking every bit like a super 8 camera, Bell & Howell's Telestar transmits its images electronically via a  $\frac{3}{8}$ -in. vidicon tube in black and white only. B&H clamps on its version of Visitrone auto focusing for added allure. Features include through-lens reflex focusing, power zoom of the 13.5-38mm f/2.1 lens and folding grip—just like one of their slim super 8 silents. This video camera has sound capability, however, with built-in directional mike. Exposure compensation is automatic; horizontal resolution is 400 television lines.

Sankyo's video camera has more traditional video look and 13.5-54mm f/1.8 zoom and LED in finder to signal when video deck is operational. Its vidicon tube also images a black-and-white signal, and there is an auto gain control for brightness level. Horizontal resolution is 300 TV lines. Directional microphone is built in.

## Sound projectors get smaller, too



The new 5100 and 4100 Chi-non sound projectors show further proof of the power of IC chips and micro-electronics. Both units weight in at a low 14.3 lb., quite light for sound machines. They both have 18-30mm f/1.5 lenses, 18 and 24 fps, sound-on-sound capability. LEDs to indicate recording and sound-on-sound, variable-speed control and high-powered 50-watt halogen lamps. There is also remote control via the microphone, auxiliary input, speaker and monitor outputs. Reel capacity is 400 ft.

## Lightweight sound



Minolta's Sound 7000 projector provides all the essentials for a super 8 sound show in a neat package, weighing an even 15 lb. The unit starts out with 15-25mm f/1.3 lens and 100-watt halogen lamp. Controls, all arranged on lower-front panel, include six-position main knob for forward and reverse, dials for volume and sound-on-sound mixing, key-controls for recording and a switch for 18/24 fps. Line-in, aux.-out and microphone input are on front panel for ease of use. In addition, the projector can be used by the international set since it offers multi-voltage options between 100 and 240 volts, 50/60Hz. Reel capacity: 600 ft.

## Two tracks for Sankyo projector



Sankyo moves along the same lines as its previous Stereo 800 projector with the S-762 Dual Track. No stereo here, but you can record and play back sound on either track or mix both tracks on playback. Unit offers either 15-25mm f/1.4 zoom or super fast 15-30mm f/1 with 80-watt lamp. Chunky, straightforward controls include balance, volume, track selection, tone and 18/24 fps dial. You can also transfer sound between tracks and perform sound-on-sound mixes on both tracks. Inputs/outputs are conveniently placed on front panel. Reel capacity: 600 ft. \$435.

## Simple but loaded



The Sankyo Sound 500 tries for versatility and simplicity at the same time. Unit provides sound-on-sound, 18 and 24 fps, a 15-25mm f/1.4 zoom and 50-watt halogen lamp, aluminum coated for high efficiency. There are inputs for microphone, aux., line; outputs for line-out, monitor and speaker. All are placed in a cluster on front panel. The Sound 500 takes a reel capacity of 600 ft. \$350.

















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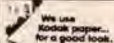
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## DUST PREVENTION

Continued from page 184

nowadays, we rolled it up into a small-diameter (about 1 1/2-in.) roll emulsion side out after it was thoroughly dry and let it sit overnight before cutting it up. In low humidity areas, this might still be needed. Slides, of course, should be mounted right away and stored in dust-free boxes in a cool dry place.

Workers with larger formats do not necessarily have it easier. If it's hard to touch out a bit of lint enlarged 10 times as in a 35mm blow-up, it will be even harder when it is enlarged only two times, as in a 4x5 blow-up. Small, hard-edged dust and lint specks are harder to see and to deal with than their softer-edged, larger, small-format equivalents. For large-format workers, a diffusion enlarger—either dichroic-color-head equipped or cold light—makes a lot of sense as does a glassless tension carrier such as Beseler's indispensable Negaflat.

O.K., now, at least in theory, we have cleanly-processed film in dust-free envelopes ready to print in our clean darkroom on our spotless enlarger. What next? Cleaning the negative! You didn't really expect to get off scot-free, did you? A certain amount of dust is still floating around, coming perhaps from you. Clothes, hair, and skin can still carry mini-debris onto your films. Hold your negative (or slide) in the light beam from your enlarging lens and look it over searchingly. In order of effectiveness, we



A transparency cleaning layout, courtesy of Steve Saltmann of ChromePrint. Light from the Tensor light at right rakes across the surface of the transparency. Offending detritus is easily seen through the magnifier and blown or brushed away before enlargement. Worth considering next to your enlarger.

find compressed air from a tank or compressor, Dust-Off, or a Static Master Brush. Others swear by anti-static cloths. If dust is embedded, try a negative cleaning solution such as Ecco 1500, Edwal Anti-Stat film cleaner, or Kodak Film Cleaner on a lintless cloth, bit of cotton or moistened fingertips. We use the Ecco 1500 anti-static cleaner in an alcohol dispenser bottle and human fingertips (thankfully uncalloused). If you've got callouses, forebear, you'll scratch the film—go for a substitute.

Continued on page 192

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